

# modern PHOTOGRAPHY

TRY COLOR AT NIGHT



GIGLI

3 PRICE 35 CENTS



## Big prints with that life-like luster begin with *Ansco Supreme Film!*

If you're not already "in the know" about Ansco Supreme, you have a happy discovery ahead when you see how this modern fine-grain panchromatic film can produce sparkling big enlargements from your small negatives.

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**ANSCO  
SUPREME  
FILM**



ALL FINISHED IN 60 SECONDS...

*Best pictures  
you ever took*

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Want to see for yourself? Ask your photo dealer to show you. In 60 seconds you'll hold the evidence in your hand—a brilliant  $3\frac{1}{4}$ " x  $4\frac{1}{4}$ " finished print. A whisk of the new Polaroid Print Coater and your picture will be preserved with a permanent, hard finish. When you see this exciting camera in action, you'll say, "Why wait days when a minute does it?"

Polaroid Corporation, Cambridge 39, Massachusetts



*60 seconds after you snap the shutter, lift out a beautiful finished print like this.*



Model 95

*Why wait days when a minute does it?*  
**POLAROID *Land* CAMERAS**



Pathfinder Model 110



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3½ x 3½ each .....	.40	8 x 10 each .....	2.50
3½ x 4 each .....	.50	11 x 14 each .....	4.95
4 x 5 each .....	.65	16 x 20 each .....	10.00

35 MM COLOR DUPLICATES .....

.25

**ANSCO and EKTACHROME \$1.00**  
color rolls developed **1** each

All orders are returned  
by first class mail insured

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Minimum order \$1.00

WRITE



**Dept. M-2 • 495 WOODLAWN AVENUE • SARATOGA SPRINGS, N. Y.**



# WHY GUESS WHICH FILTER CORRECTS WHAT LIGHT?



There is a Harrison Color Attachment for your G.E.-DW Exposure Meter . . . . . DW-46, DW-58 or DW-68



There is a Harrison Color Attachment for your Weston Master Exposure Meter (Universal Type, Model 735)

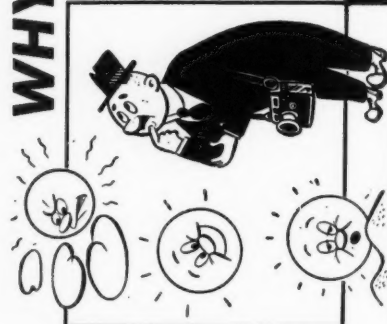
**WHEN A HARRISON COLOR ATTACHMENT READS DIRECTLY IN CORRECTION FILTERS!**

... and shows you exactly which one to use for every picture . . . . .

The only requirement is a HARRISON COLOR ATTACHMENT for either WESTON MASTER or your G.E.-DW exposure meter — whichever you happen to own.

Write for your Free Booklet on the simple story of COLOR CONTROL . . . Please specify which exposure meter you have.

Nothing complicated. No calculations to make. You simply cannot go wrong!



6363 Santa Monica Blvd. HARRISON & HARRISON Hollywood 38, California  
OPTICAL ENGINEERS

# modern PHOTOGRAPHY

Combined with Minicam Photography

FEBRUARY 1953 VOL. 17, No. 2

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# Put GLAMOUR In Your Flash Pictures

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EXPOSURE CALCULATOR

**FOR COLOR PICTURES  
OR BLACK AND WHITE**

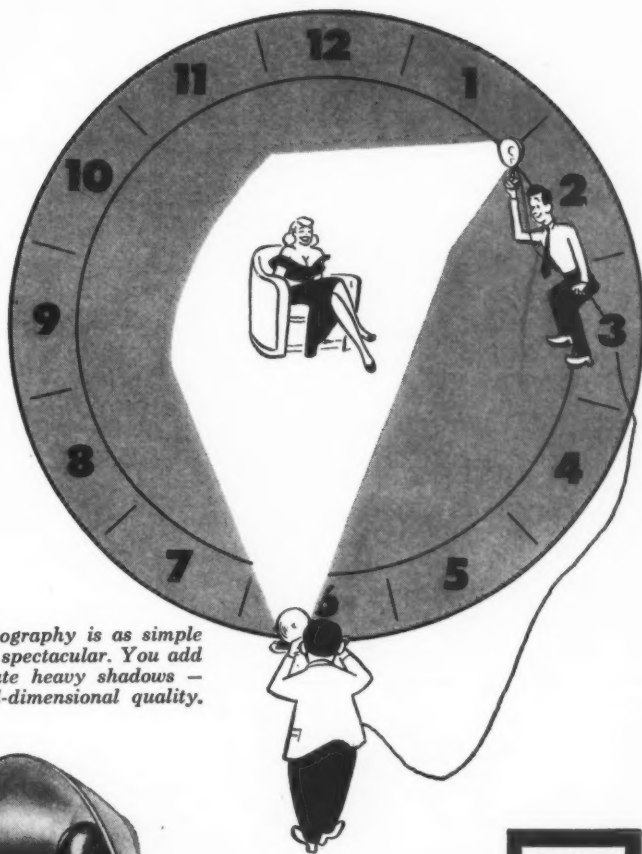
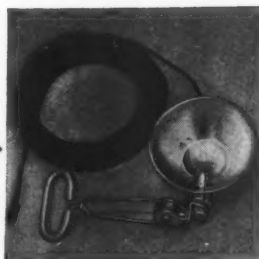
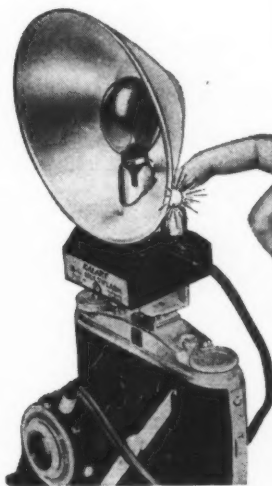
*"Round-the-Clock" Flash Photography is as simple as telling time. The results are spectacular. You add sparkling highlights — eliminate heavy shadows — give pictures a beautiful third-dimensional quality.*

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### **Kalart B-C Series Wired Extension Unit —**

Complete with Center-Dome Concentrating Reflector with Bulb Ejector, adjustable rubber-covered spring steel clamp and 20 feet of rubber covered connecting cord, \$9.85 complete.



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**KALART**

**Plainville, Conn.**

Dept. C-2

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• (K.M.)  
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Rapid  
Shutter  
• Cold. Refl.  
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Carrying case \$7.50  
Auto Retina IIA 13.5  
cld Xenar, M-X Com  
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W-F1.3 5.1 ctd  
TESSAR LENS 163<sup>00</sup>  
w/ 12 T CTD  
BIOTAR LENS 239<sup>00</sup>  
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CHANGE YOUR Kine Exakta lens for a new one in Pre-Sel Out phragm. You will be amazed at the low price



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## POLAROID LAND CAMERA

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finished prints  
in 60 seconds  
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8mm Proj. 400  
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Bell & Howell 8mm Companion  
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2 lens viewfinder



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Runs 22 ft. per  
winding 7  
Speeds 5 to 64 W/cld 11.9 lens,  
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New compartment case 37.95



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Latest 2 1/2 x 3 1/2 Save! w 18.5  
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Complete... 109<sup>95</sup>  
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## 35mm ANSCO COLOR RELOADS

THEY'RE BACK  
GUARANTEED FRESH  
4 FOR 4.89 EACH  
20 Exposures Daylight or  
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## Brand New LEICA IIIF CAMERA!

Built in flash  
sync for all  
speeds  
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Body  
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Brand New Leica Meter \$24.00  
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13.5 cld Xenar  
lens, flash sync  
chro. compur  
shutter  
Rolleiflex III M 13.5 Xenar  
144.50 USED  
Rolleiflex III M 13.5 Tessor  
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## BRAND NEW 35mm BOLSEY B2

F3.2 Ctr. Lens,  
Cpld RFRD, Built  
in Flash Sync  
Reg. \$73.50  
Brand New Case \$5.95  
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FREE! 100 ft 35mm PK  
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10 empty car-  
tridges with purchase of our  
35mm Daylight Film Loader  
Loader Alone \$7.95  
100 ft film (PK or 300)  
3.50  
100 Cartridges 1.00  
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MINIFILM'S PRICE  
complete Plus 50c  
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## Brand New 4 x 5 PACEMAKER

Crown Graphic Outfit!  
Complete with Kalart Cpld Rfrd  
125mm f4.7 cld Schneider Xenar  
w. M-X Synchro Compur Shutter,  
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Cflr  
ALL BRAND NEW  
Completely Installed  
Pacemaker Speed Graphic Outfit  
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## FREE new Universal IMAGE ERECTING FINDER!!

With the pur-  
chase of a Used  
Leica IIIC with  
cld 12 Summarit  
lens



## IMPORTED GERMAN 35mm CAMERA

Famous make!  
w. brilliant 12.9 Schneider cld  
lens in Pre-Sel Synchro Shutter  
1 sec. to 1/300 & Bulb Double  
pressure pre-  
view, built in self  
timer. Unmatched  
Value  
Leather everyday case 6.50



## LEICA—CONTAX—NIKON

	New	Used	Trade-In
LEICA III A 12 cld Summarit		\$129.00	\$100.00
LEICA III C 12 cld Summarit	\$350.00	\$199.50	\$170.00
NIKON F1.4 cld	349.00	224.00	170.00
CONTAX II 12.5 cld		132.50	100.00
CONTAX II 11.5 cld		159.50	120.00
CONTAX IIA 10 cld Summarit	444.00	220.00	180.00
CONTAX IIA 11.5 cld Summarit		279.00	215.00
CONTAX IIIA 11.5 cld Summarit	534.00	349.00	290.00
CONTAX "S" 12 cld Biotar			
CONTAX D 12 Preset	460.00	199.00	150.00
CONTAX D 12 Preset	485.00	218.00	170.00
CANON IV S 11.8	295.00	145.00	

## 35mm CAMERAS

	New	Used	Trade-In
ARGUS C 3 f3.5 cld flash & case	\$ 69.50	\$ 39.50	\$ 32.00
ARGUS C 4, 12.8 cld	99.50	69.50	52.00
BOLSEY B2 13.2 cld	73.50	46.00	35.00
CIRCO 35 f10.5 cld Synchro	19.05	33.50	23.00
KODAK Flash Bantam 14.5	56.00	32.00	24.00
KODAK 35 13.5 cld rldr Sync.		49.50	35.00
KODAK Signet	92.60	62.50	50.00
KODAK PONY 135	35.75	24.50	18.00
KODAK RODY 828	31.15	22.50	16.00
PRAXICATA 12 cld Biotar	189.00	89.00	70.00
CONTESSA 12.8 cld Tessar M-X			
Synchro	214.00	132.50	105.00
KINE EXACTA VX 12.8 cld Test			
sar Preset	269.50	189.00	145.00
KINE EXACTA VX 12 cld Biotar			
Preset	343.00	289.00	185.00
EKA 12.9 cld Meritar	89.75	45.00	

## REFLEX CAMERAS

	New	Used	Trade-In
CIRIOFLEX D 13.5 cld	\$ 67.50	\$ 49.00	\$ 40.00
CIRIOFLEX E 13.5 cld	89.50	69.00	53.00
CIRIOFLEX F 13.5 cld	119.95	99.00	75.00
GRAFLEX SUPER D 3 1/2 x 4 1/2 f4.5			
Ektar Auto Diaphragm F.P.A.	246.75	144.50	100.00
GRAFLEX 22 12.2	89.50		45.00
AUTO ROLLEIFLEX III 13.5 cld			
Tessar X-Mcc	285.00	189.50	165.00
AUTO ROLLEIFLEX III 13.5 cld			
Xenar X-Mcc	265.00	168.50	140.00

## ROLL FILM CAMERAS

	New	Used	Trade-In
KODAK TOURIST 14.5 cld flash	\$ 72.55	\$ 49.00	\$ 32.00
MEDALIST II 12.5 cld		89.50	55.00
MEDALIST II 12.5 cld flash, cc.	304.75	169.00	125.00
SUPER IKONTA B 12.8 cld Tes-			
sar Sync.	236.00	159.00	110.00
SUPER IKONTA BX 2.8 cld Tes-			
sar Sync.	281.00	189.50	130.00
VOIGTL rldr BESSA II 13.5 cld			
Skopar. Flash	124.50	79.00	60.00
POLAROID LAND CAMERA	89.75	59.50	50.00

## PRESS CAMERAS

	New	Used	Trade-In
ANN. GRAPHIC 23 f4.5 rldr, 3 cfl, lpa		\$ 99.00	\$ 75.00
ANNIVERSARY GRAPHIC 4x5			
13.5 cld rldr, flash 3 cfl, lpa		149.00	110.00
PACEMAKER CROWN GRAPHIC			
2 1/2 x 3 1/2, f4.5 cld, rldr,	\$239.85	155.00	120.00
flash cfl			
PACEMAKER SPEED GRAPHIC			
equipped as above: 2 1/2 x 3 1/2	279.50	169.00	130.00
CENTURY GRAPHIC 2 1/2 x 3 1/2,			
f4.5 cld.	108.00	69.50	55.00

## 8mm CAMERAS

	New	Used	Trade-In
REVERE 88, 12.5	\$ 72.50	\$ 39.50	\$ 30.00
REVERE 61, Mag. 12.5	112.50	64.50	52.00
REVERE 78, Mag. Turret 12.8	142.50	79.50	65.00
KODAK BROWNIE 12.7 cld	43.30	39.50	22.00
KODAK MAGAZINE 11.9 cld	150.95	98.00	80.00
B&H SPORTSTER 12.5 cld	89.95	56.00	44.00
B&H TRI LENS 8 f11.9 cld	134.50	83.00	60.00
B&H AUTO 8 Mag 12.5 cld	134.95	85.00	70.00
B&H AUTO 8 Mag Turret 11.9 cld	199.95	134.00	100.00
BOLEX L 8, 12.8	97.00	52.00	42.00
BOLEX H 8 LEADER, 11.9 cld			
Lytar	291.50	184.00	145.00

## 16mm CAMERAS

	New	Used	Trade-In
KODAK ROYAL Mag 11.9 cld	\$176.25	\$122.00	\$ 90.00
BOLEX H16 LEADER 11.9 cld	239.00	159.00	110.00
B&H AUTOLOAD 200, 11.9	214.95	135.00	110.00
B&H 70 DL TURRET 11.9 cld	369.95	249.00	200.00
PATHE SUPER 16 TURRET	450.00	325.00	215.00

## 8mm & 16mm PROJECTORS

	New	Used	Trade-In
REVERE 85 DL cc.	\$124.50	\$ 64.00	\$ 50.00
KEystone A68 750 watt	114.50	61.00	50.00
KEystone K109 750 watt cc	159.50	99.00	80.00
De JUR 750	149.50	87.00	65.00
BELL & HOWELL REGENT	169.95	109.00	85.00
KEystone A82 750 watt	119.50	79.50	60.00
REVERE 48, 750 W	160.00	99.00	80.00
BELL & HOWELL DIPLOMAT	281.95	169.00	130.00
REVERE SOUND PROJ.	325.00	209.00	150.00
BELL & HOWELL 285C SOUND			
PROJ.	449.95	285.00	225.00

## SLIDE PROJECTORS

	New	Used	Trade-In
ARGUS PBB 200W Blower case	\$ 49.50	\$ 33.00	\$ 28.00
GOLDE MASTER 500W	76.85	49.50	30.00
GOLDE CORONET 200W blower	49.95	35.00	25.00
TDC MAINLINER, 300W blower	36.50	30.00	25.00
TDC STEREO 2-500W Lamps	175.00	115.00	80.00
TDC STREAMLINER 300 Duo	69.50	43.00	35.00
TDC SHOW PAK Blower 300W	54.50		27.50
SVE SKYLINE 300W Blower	52.45	30.00	22.00
KODASLIDE MERIT	26.10	19.50	14.50
LA BELLE No. 500 Watt	95.00	59.00	43.00

## LEICA CONTAX KINE ACCESSORIES

	New	Used	Trade-In
FOR LEICA			
35mm 13.5 Summaron	\$122.40	\$ 45.00	\$ 35.00
50mm 13.5 cld Elmar	68.00		
50mm f1.5 cld Summarit	272.00	160.00	130.00
85mm f1.5 cld Summarex	442.00	274.00	200.00
90mm f4 cld Elmar Chrome	132.60	74.50	60.00
135mm f4.5 cld Hektor		88.00	70.00
135mm f4.5 cld Hektor Chrome	165.00	115.50	90.00
FOR CONTAX			
35mm 12.8 cld Biogan	\$245.00	\$ 96.00	\$ 70.00
85mm 12 cld Sonnar	292.00	119.00	90.00
135mm f4 cld Sonnar	170.00	99.00	75.00
FOR KINE EXACTA			
35mm 12.5 Retrofocus W.A.	\$ 99.50	\$ 63.00	\$ 40.00
135mm f4 cld Biotar	75.00	54.00	35.00
180mm 15.5 cld Tele Xenar	83.50	58.00	40.00
PENTA PRISM for V & VX w case	53.00	36.00	27.00

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## The New EXAKTA VX "Through the Lens focusing"

Exakta VX w/ Auto Diaph.	249.50
f3.5 ctd Zeiss Tessar lens.	
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f2.8 ctd Zeiss Tessar lens.	
Exakta VX w/ Auto Diaph.	343.00
f2 ctd Zeiss Tessar Biotar lens.	
Leather Eveready case.	12.00

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f2.5 Retrofocus 35mm W.A.	99.50
f4.5 Zeiss Tessar 40mm W.A.	99.00
f4.5 Meyer 40mm W.A.	74.50
f3.5 Steinheil Cassaron 40mm W.A.	49.50
f5.7 Berthiot 38mm W.A.	39.95

#### Telephoto Lenses Coated

f2.8 Steinheil 85mm Culminar.	68.00
f2.8 Meyer 100mm Trioplan.	81.60
f4.5 Steinheil 135mm Culminar.	60.00
f4.5 Zeiss 135mm Triotar.	75.00
f5.5 Meyer 150mm Tele-Megor.	55.95
f5.5 Meyer 180mm Tele-Megor.	82.95
f5.5 Meyer 250mm Tele-Megor.	132.15
f5.5 Meyer 400 Tele-Megor.	199.50

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f1.5 Zeiss 75mm Biotar.	216.50
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outstanding value in the 35mm field! f2.8 Edinar ctd., cpd rldr, Pronto synch shutter 1/25 sec to 1/200 sec. Helical focusing mount. . . . . \$59.50

111S, but with f2 ctd Rodenstock Heligon lens in Compur Rapid Synch shutter 1 to 1/500 sec. . . . . \$89.50

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Precision performance at a Budget! f2.8 ctd Edinar lens in Pronto synch shutter 1/25 to 1/200 sec self timer

**ONLY \$39.95**

**Midget Marvel w/ctd f4.5 lens**

**ONLY \$29.95**

Leather Eveready case.	5.95
Edinex Flashgun	6.25

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Simple To Use  
Sure Results!



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- f2.9 Meyer Trioplan ctd lens. . . 99.75
- f3.5 Zeiss Tessar ctd lens. . . 119.75
- Eveready case . . . . . 9.95

## VERSATILE ACCESSORIES



to further the scope of your Camera  
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f2.5 35mm Angenieux Retrofocus Wide Angle lens.	99.50
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### ACCESSORIES

Extension tubes, set of 3 tubes	15.00
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Blue #80	#81-B	#1-D Flash
Type A #85	#81-C	#2-D Flash

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Series #9	10.00	8.00

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# the last word

## More on Electrolytic Condensers

Sirs:

We have been much concerned about certain controversial information that has appeared in your columns regarding the use of electrolytic condensers in the electronic flash field.

In the course of our experience in this field, we have produced units using oil filled condensers and know, of course, that they have their particular advantages in many applications. However, in developing the Sun-Lite II Portable Speed Flash, both our own engineers and the engineers with whom we consult believed the new high efficiency circuit, developed by the National Carbon Company, a Division of Union Carbide, represented one of the greatest advances in the electronic flash field. In this circuit, in our opinion, electrolytic condensers are far more efficient both because of their low leakage factors and because they are far more compact.

After extensive tests and consultation with the leading makers of both electrolytic and oil filled condensers, we designed our unit around what we feel to be the best possible condensers for our application, despite the fact that these condensers are slightly more expensive than oil filled capacitors of the same electrical rating.

It is this company's policy to keep abreast of the newest developments in the electronic field, to apply these developments to the benefit of photographers, and to use only the highest quality and most efficient component parts. We regard the electrolytic condensers in our units and those of other reputable manufacturers as a distinct contribution to the electronic flash field. We would appreciate your publication's taking proper steps to correct any erroneous impression which may have been given your readers by the publication in your columns of the controversial information referred to.

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Robert S. Betten  
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## Suggestions

Sirs:

I would be interested in reading a report on the Contax IIA—how it compares to the Leica, featured for feature. Brooklyn, N. Y. Charles Lodato

Sirs:

Your movie articles, and especially the Dr. Cinema articles, are the best that appear in any magazine—even magazines supposed to be about movie-making alone. Why not give Dr. Cinema six full pages in each issue? Great Falls, Mont. H. R. Ellis



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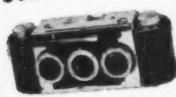
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## STEREO-Realist



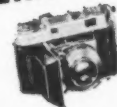
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Memo  
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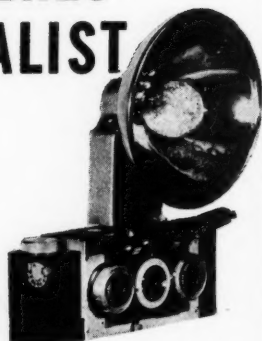
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# COFFEE BREAK

with the editors

## THIS MONTH'S COVER . . .

When Ormond Gigli received the assignment from us which resulted in this month's charming cover, he also got several problems. The biggest of these was—just how, under the formalized conditions of a studio, do you get a dog to lick a boy's cheek? And, once you've done that, how do you get the boy to look pleased, after an hour or so of lick-rehearsing?

Well, Gigli tried two sittings—total time 2½ hours. If the dog licked, the boy shut his eyes. If the boy was happy, the dog got sleepy. He solved the licking problem by coating the boy's face with sugar. Finally, during the last three minutes of the second sitting, everything—boy, dog, and camera—clicked.

Gigli used an Automatic Rolleiflex, f/5.6 at 1/100th sec. He was five feet away from the boy, his light came from four judiciously placed Mighty Midgets (electronic flash units). The film was Daylight Ektachrome.

## MODERN ENGLISH PRODUCTION . . .

While American manufacturers turn out photographic filters in mechanical mass production by the thousands, some of the best motion picture camera filters in all England are made in the cobwebby recesses of a cottage in Chalfont by Mrs. Geraldine Geoghegan.

Jack Cardiff, a well known British film cameraman who represents Warner Brothers Studios, recently visited Mrs. Geoghegan's incredible domain to obtain filters for the Technicolor cameras currently focussed on Warner's latest opus, *The Master of Ballantrae*.

He knew just as much about how the filters were made before he went as when he left.

"I still think," reported Cardiff, "that she must have a steaming cauldron of witches' brew hidden in the woods back of the cottage where she produces the filters with magic words."

## SOMETHING NEW . . .

The Tenth International Picture Competition and Exhibition at the Missouri School of Journalism for prints made in 1952 has a deadline of Jan. 15, 1953. This year's contest in addition to the usual awards is giving a Mathew B. Brady and a Jimmy Hare award. Trophies named in honor of these two pioneers will go each year to the news and the magazine or rotogravure photographer producing the best ten-picture portfolio in their respective fields. Plaques will also be given to winners in Spot News, Feature, Sports, Color—and in a new classification, Advertising and Illustrative Photography.

Entry forms and further information are available from Cliff Edom, Competition Secretary, 18 Walter Williams Hall, Columbia, Missouri.

## PICTURE OF THE YEAR? . . .

As far as we know there is no prize given for the best picture of the year taken any place by anyone. If there had been one given for the best of 1952, the charming picture of Queen Elizabeth, reproduced on this page, would have been high in the running.

Like Joe Rosenthal's famous Iwo Jima flag-raising shot, this picture tells its own story immediately and to everyone. This is, of course, the picture of a far happier moment. And to the photographer Charles James Dawson, who took it, a salute. We hope



UNITED PRESS

Picture of the year?

it is not a once-in-a-lifetime venture for him.

How he did it: With a 4 x 5 Speed Graphic Pacemaker equipped with an f/4.7 Ektar lens, he used an electronic flash unit. The exposure was f/11 at 1/400 sec. at 10 feet. The photographer panned the camera with the coach as it passed by.

## COMING NEXT MONTH . . .

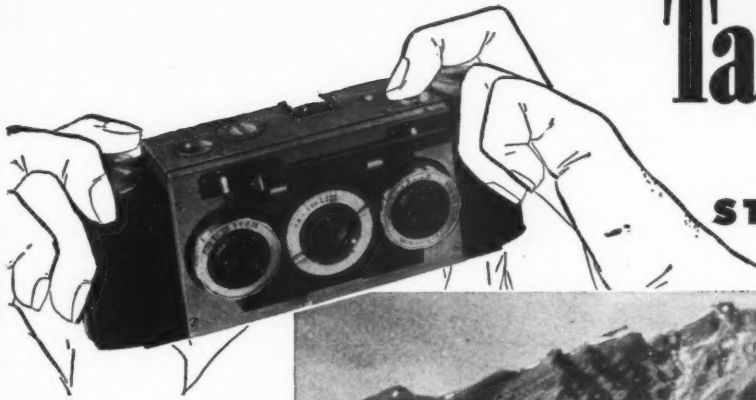
• If you've always wondered what a professional does when he goes to work print-making in the darkroom, the secrets are in *Professional Prints—the Easy Way*, a 12-page special section in the March issue.

• We sent professional Peter Basch and amateur John Dunigan backstage at the Paramount Theatre in New York when Virginia Mayo was making a personal appearance. The result: an eye-appealing study of backstage photography by an amateur and a pro working together. You won't want to miss Basch's tips—or Miss Mayo's legs.

• Prize-winning color. The best amateur color slides of the year as chosen by the Metropolitan Camera Club Council at their annual dinner, together with tips from the prizewinners as to how you go about taking such beautiful color yourself.

# Take it easy

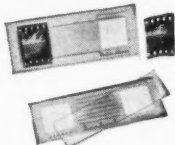
## WITH STEREO-REALIST



### A WINNER!

"MAIN STREET IN BANFF" by Dr. William Firestone, West Los Angeles, Sweepstake Award in the Annual Grand Salon of the Beverly Hills Stereo Club.

### REALIST ACCESSORIES MAKE STEREO EASIER



**PERMAMOUNTS** — Specially designed for protection and viewing; 3 window sizes and spacing pre-adjusts slide and eliminates need for projector adjustments. Sturdy plastic-glass combination is resistant to breakage. Easy to assemble.



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**REALIST SILVERSCREEN** — Specially designed and engineered for stereo projection. Picture surface is absolutely flat because it is elastic. Built-in tilt control; light, collapsible frame. Screen sizes now available: 40" x 40" table model (shown) and 54" x 59" floor model with adjustable stand.



**YOU** have to see Dr. Firestone's prize-winning stereo slide in a REALIST viewer to fully appreciate its sweeping grandeur — from the colorful flower bed in the foreground through the city to the beautiful cascade in the background. The printed reproduction shown here cannot begin to do justice to the lifelike realism of REALIST pictures. Dr. Firestone's Stereo-REALIST Camera exactly reproduced the original scene as it looks to the human eye.

The REALIST is so easy to use that most

new owners are pleasantly surprised. People who never before used any camera find it simple to take good pictures with the REALIST on their very first roll of film. Yet even experts thrill to the lifelike depth and full, natural color of REALIST pictures.

But seeing is believing. Ask your camera dealer to show you some REALIST slides. You'll quickly discover how you, too, can "take it easy" with the REALIST. DAVID WHITE COMPANY, 379 W. Court Street, Milwaukee 12, Wisconsin.

## STEREO Realist

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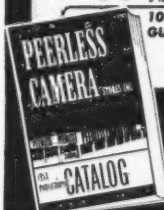
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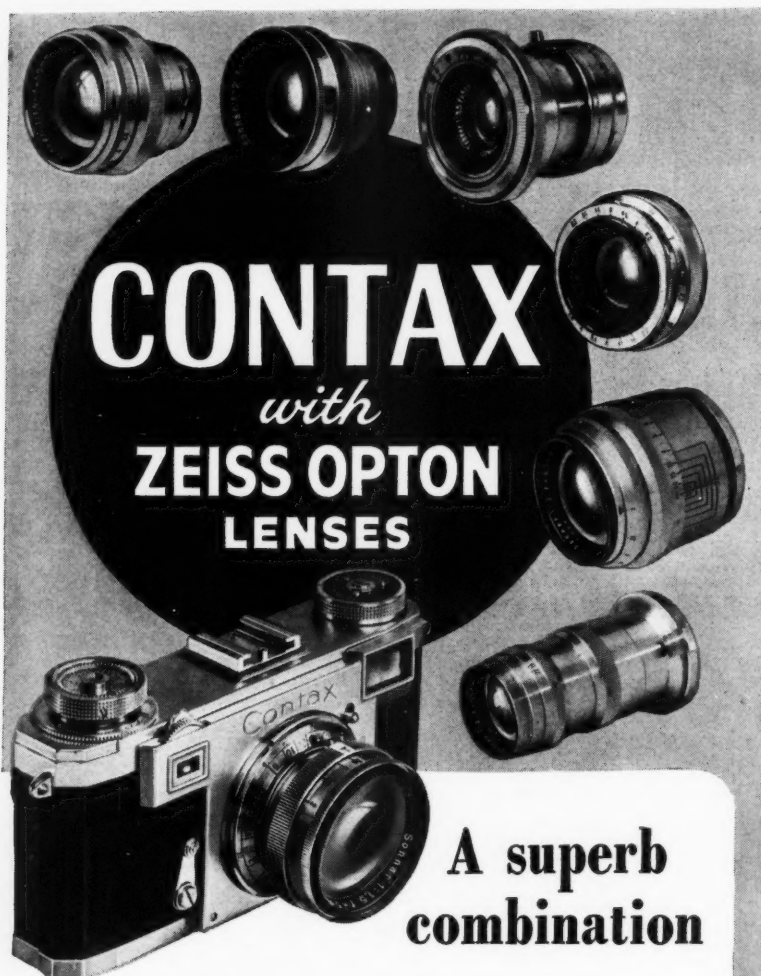
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## behind the scenes

*news of the photo industry*

### Linhof is booming

In a time when the trend is to smaller and smaller cameras one would hardly expect to hear that one of the bigger and most expensive cameras on the market is selling better than ever before—but it is. This information comes from Klaus Karpf, owner of the Linhof Precision Camera Works, Munich, Germany, who has just concluded a five week visit to the U. S. A.



Klaus Karpf—plenty to smile about.

Demand for the Linhof Super Technika cameras ( $2\frac{1}{4} \times 3\frac{1}{4}$ ,  $4 \times 5$ ,  $5 \times 7$ ) is now greater than it has ever been, according to Karpf. The Linhof plant now employs over 800 people, an all-time record, and despite enlarged plant facilities is still as much as 18 months behind orders. Linhof was founded in 1888. At present it is said to be the only manufacturer of press type cameras on the European continent, all others having turned to the making of miniature and roll film types. In addition, the plant makes an extensive line of tripods, rangefinders and accessories.

### How goes Kodak?

If you want to know something about trends in photography in the U. S. A. one of the best places to look is in the quarterly and annual reports of the Eastman Kodak Co., the giant of the industry. Well, for the third quarter of 1952, sales of Kodachrome and Kodacolor jumped sharply above sales for the same period in 1951. Color prints and Cine-Kodak color film also continued strong. Photographic accessories also were ahead of last year, particularly flash equipment. In fact, things are going so well up in Rochester that this year's wage dividend (the 41st) will total about \$22,200,000. About \$15,700,000 of this will go to more than 35,000 Kodak employees in Rochester alone. The melon will be sliced next March. —THE END.

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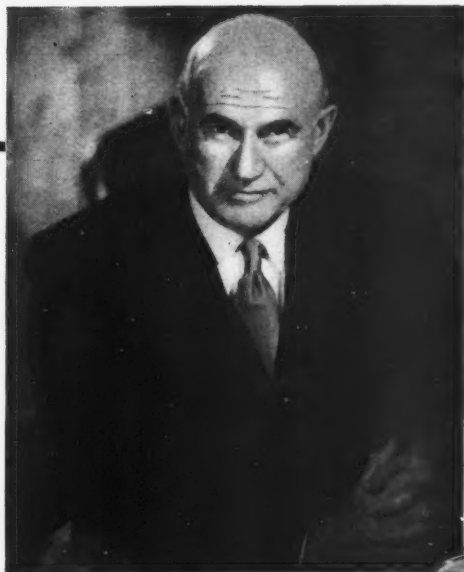
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8MM KEYSTONE K 40 MAG, f2.5 lens ....	107.75	64.50
16MM REVERE MAG, f2.5 lens .....	157.50	99.50
8MM BROWNIE, f2.7 lens .....	42.50	29.50
8MM DEJUR CITATION, f2.5 lens .....	77.50	52.50
16MM KEYSTONE K 50, f2.5 lens .....	129.50	77.50
8MM KODAK 890 MAG, f1.9 lens .....	150.00	95.00

**USED 2 1/4 x 2 1/4 REFLEX CAMERAS**

	When New	NOW
ARGOFLEX E, f4.5 lens .....	\$ 69.50	\$ 29.50
ANSCO AUTOMATIC, f3.5 lens .....	199.50	119.50
KODAK REFLEX II, f3.5 lens .....	161.00	99.50
HASSELBLAD, Ektar f2.8 lens .....	449.50	347.50
IKOFLEX III, Tessar f2.8 lens .....	219.00	149.50
FOCUSING BRILLIANT, Heliar f3.5 lens....	115.00	52.50
AUTOMATIC ROLLEIFLEX, Tessar f3.5 lens	285.00	149.50

**USED 2 1/4 x 3 1/4 CAMERAS** When New **NOW**

CENTURY GRAPHIC, f4.5 lens, Century Shutter .....	\$106.50	\$ 72.50
BUSCH PRESSMAN, No lens .....	92.00	52.50
BESSA I, f3.5 lens, Prontor Shutter .....	76.00	59.50
KODAK TOURIST, f12.5 lens .....	26.25	14.50
KODAK TOURIST, f4.5 lens .....	71.00	34.50
MAKINA III, Anticomar f2.9 lens .....	325.00	225.00
MEDALIST I, f3.5 lens .....	155.00	69.50
RANGEFINDER BESSA, Skopar f3.5 lens....	124.50	75.00
ZEISS NETTAR, Novar f3.5 lens .....	76.00	29.50
IKONTA C, Novar f4.5 lens .....	66.00	39.50
BUSCH PRESSMAN, f4.5 lens, Rapax Shutter, Meyer Rangefinder ....	185.00	79.50

**WORLD'S LARGEST CAMERA STORE**

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New York 1, N. Y. • LOngacre 4-1600  
**OPEN THURSDAYS 'TIL 8 P.M.**

*Willoughbys*



"You always  
have reserved  
seats for  
'THE  
GREATEST  
SLIDE SHOW  
ON EARTH'"

with a

**TDC PROJECTOR**  
says Mary Hartline, featured  
performer on TV's Super Circus



A complete 300-watt blower cooled slide projector of ultra-modern design, built right into a light weight but rugged all-metal case! Has coated 5" anastigmat lens. Amazingly low priced. . . . . **\$5450\***

Including Case



Power-packed,  
power-cooled

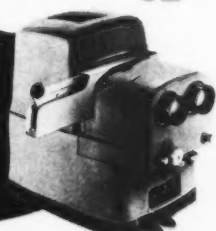
*Mainliner*  
"300"

Cool, bright and beautiful 300-watt projector with powerful built-in blower . . . unmatched performance at this low price! Coated f/3.5 anastigmat lens in helical focusing mount. Positive micro-tilt adjustment.

With SELECTRON-Semimatic changer as shown . . . . .

**\$6250\***

**TDC**  
Stereo  
Vivid  
PROJECTOR



Three dimension projection! Twin 5" f/3.5 anastigmat lenses focus simultaneously. Two 300-watt lamps. Accepts standard stereo slides, two-dimensional 2" x 2" slides. . . **\$175\***

Federal Tax Included. All prices subject to change without notice.



**THREE DIMENSION CO.**  
4555 W. Addison St., Chicago 41, Ill.

## New products

### Futura-S, 35mm Camera

Futura-S is a 35mm camera, imported from Western Germany, featuring a Synchro Compur Rapid shutter mounted in the body of the camera, behind the lens. This permits use of interchangeable lenses by unscrewing the lens barrel from the camera mount. A double helical focusing system automatically couples the auxiliary lenses to the rangefinder. Other



features include single window for coupled rangefinder and viewfinder, speeds up to 1/500 sec., M-X synchronization at all speeds, combined automatic film transport and shutter winding mechanism, and built in self timer. The die-cast, leather covered camera will accept a cassette into which exposed film may be wound, and all controls are visible from above. Price with Evvar f/2, 50mm lens, \$177.50; with Frilon f/1.5, 50mm lens, \$227.50; Auxiliary lenses which couple automatically to the camera rangefinder, and come supplied with an optical finder, are: Frilon-S, f/1.5, 70mm long focus lens, \$189.50; Telefutar-S, f/5.6 100mm telephoto lens, \$79.75; and Ampligon-S f/4.5, 35mm wide angle lens, \$77.75. Leather Eveready camera case \$11.50. A copying stand and set of closeup focusing rings are also available. For more information write:

FUTURA CAMERA CORP. OF AMERICA  
153 WEST 19 ST., NEW YORK 11, N. Y.

### Norwood Flashrite Exposure Meter

The new Norwood Flashrite Exposure Meter for flash photography is



essentially a rangefinder with coupled guide number computer dial. In use the dial is set for film speed and type of (Continued on page 24)

PLEASE SAY YOU SAW IT IN MODERN

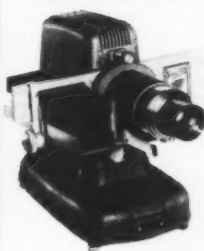
"...and

**TDC** is a  
Carnival of  
fun for the  
whole family"

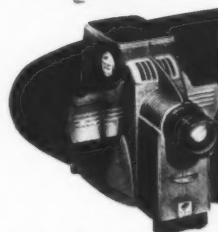
Says Cliffie the Clown,  
featured performer of  
TV's "Super Circus"



### Deluxe Model D . . . \$6950



Specially aligned 300-watt lamp, 5" f/3.5 coated lens with internal baffles, exclusive roller-bearing focusing, cuff-mounted blower, many other famous TDC features . . . value-plus with its own SELECTRON-Semimatic Changer . . . for all 2" x 2" slide mounts . . . you never touch a slide by hand.



**STREAMLINER**  
"300" DUO

Takes 2" x 2" and  
2 1/4" x 2 1/4" slides!

For 2x2 and 2 1/4 x 2 1/4 slides, 300-watt Streamliner in a Duo version blower cooled . . . 2 1/4 x 2 1/4 changer included . . . 5" f/3.5 coated anastigmat lens. 2x2 manual changer, \$4.00 extra. . . . . **\$6950\***

SELECTRON-Semimatic changer, for 2x2 slides, \$12.50 extra. Streamliner 500 Duo-6" lens, 500-watt lamp, 2 1/4 x 2 1/4 and 2x2 changers included . . . . . **\$8950\***

## PROJECT-OR-VIEW

Projector, viewer—two in one! Big 6 3/4" x 6 3/4" viewing glass. Converts to projection at a flick of the finger. Coated f/2.9 anastigmat lens. Feed-through carrier takes all 2x2 slides.



Standard Model—150  
watts, convection cooled,  
AC-DC . . . . **\$7450\***

De luxe Model—200  
watts, blower cooled, AC  
only . . . . . **\$8450\***

All prices subject to change without notice.  
\*Federal Tax Included.



**FREE  
SLIDE  
BOOKLET!**

Up-to-date  
guide  
written by  
Rex Arnold  
AFSA

**THREE DIMENSION CO.**  
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Dept. M. P. 2-53

Please rush me a FREE copy of your new booklet on slide photography and projection.

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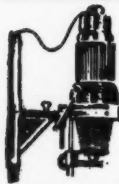


# UNITED SLASHES PRICES

## BRAND NEW FEDERAL ENLARGERS Drastically Reduced!



	Rtg.	Price
For 35mm Negatives		
Mod. 135 Dbl. Condensers & Lens...	\$49.95	\$35.95
Carrying Case for Model 135	7.25	5.65
For Negatives up to 2 1/4 x 3 1/4		
Mod. 269 Diffusion Sys. & Lens	39.75	28.25
Mod. 279 Sgl. Condenser & Lens	46.95	33.95
Carrying Case for Mod. 269 or 279	7.25	5.65
Mod. 269-CL Cold Light Illumination and Lens	53.00	38.25
Carrying Case for Mod. 269-CL	10.25	7.95
Mod. 311 Sgl. Condenser & Lens	69.25	50.95
Carrying Case for Model 311	10.25	7.95
Mod. 315-CL Cold Light Illumination and Lens	80.00	58.00
For Negatives up to 4 x 5		
Mod. 450 Diffusion and f4.5 Lens	109.50	78.95
Mod. 470 Dbl. Condensers & f4.5 Lens	129.50	93.95
Mod. 450-CL Cold Light Illumination and f4.5 Lens	114.75	82.95



## Drastically Reduced! BRAND NEW LATEST MODEL FOTO-LARGERS

You Will Recognize the NEW Deluxe 2 1/4 x 3 1/4 Models by the Red Bellows and Satin Trim

	Model D	Model C
For Negatives to 2 1/4 x 3 1/4	Diffusion Condensers	Double
Less Lens	\$19.00	\$24.95
with 3 1/2" Achromatic f6.9	22.35	27.95
with 3 1/2" Ctd. Elgeet f4.5	30.59	35.95
Supplied with Negative Carrier—specify size.		
Extra Negative Carriers.....each	\$2.49	
Counterbalance for 2 1/4 x 3 1/4 Models.....	\$3.59	
For Negatives to 4 x 5	Model D	Model 100 C
Less Lens	\$36.95	\$52.95
with 5 1/4" Ctd. Elgeet f4.5	58.95	74.95
Supplied with Negative Carrier—specify size.		
Extra Negative Carriers.....each	\$3.95	
#100 Counterbalance for 4 x 5 Models.....	4.09	

NOTE: Condenser Models are furnished with interchangeable Diffusion system

## TELEPHOTO FINDERS (For Leica & Contax)

Satin chrome finish telescopic finders, parallax-correcting, available in models for use with 75mm, 85mm, 90mm, and 135mm lenses. Every finder comes with leather case.

Worth \$19.50



SPECIAL \$7.19

## WE MUST CLEAR SHELVES DEMONSTRATION AND SHELF MODELS

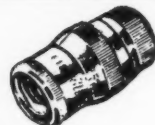
TOP TRADE-IN FOR YOUR OLD EQUIPMENT

## NEW AND USED CAMERAS & LENSES FULLY GUARANTEED



Leica 3c f2 Summarit	189.50
Leica 3c f2 Summarit (Late 400,000 Series)	199.50
Leica 3c f2 Summarit (Over 500,000 Series)	209.50
TRADE IN YOUR LEICA 3c BODY FOR 3F (SUBJECT TO INSPECTION)	79.50
Summarit 50mm f1.5 Chrome for Leica	249.50
Summaron 35mm f3.5 Chrome for Leica	74.50
Summarit 50mm f2. Chrome for Leica	97.50
Elmar 50mm f3.5 Chrome for Leica	44.50
Elmar 35mm f3.5 Chrome for Leica	54.50
Elmar 90mm f4. Chrome for Leica	74.50
Hektor 135mm f4.5 Chrome for Leica	119.50
Imarect Finder	31.50
Contax IIA f2 Sonnar Chrome	247.50
Contax IIA f3.5 Tessar Chrome	275.00
Contax IIIA with any above lenses \$75.00 Additional	229.50
Sonnar-Opton. Lenses \$40.00 Additional	
Contax S Self timer model f2 Chrome Biotar	169.50
Contax S Self timer model f2 (Pre-Set) Biotar	197.50
Contax S New model D f2 Biotar Pre-Set	229.50
Confessa f2.8 Tessar M-X full flash shutter	137.50
Biotar 58mm f2 Ctd. Pre-Set for Contax S	79.00
Above for Kine Exakta	97.50
Triotar 135mm f4.5 Ctd. for Contax S	74.50
Above for Kine Exakta	54.50
Tessar 40mm f4.5 W.A. for Contax S	79.50
Above for Kine Exakta	74.50
Sonnar f2 85mm Chrome for Contax	149.50
Sonnar f4 135mm Chrome for Contax	119.50
Biogon f2.8 35mm Chrome for Contax	119.50
Biotar f1.5 75mm Chrome for Contax S	119.50
Biotar f1.5 75mm Chrome for Kine Exakta	149.50
Refina II Cpld. Rfr. f2 Xenar. Case	89.50
Refinette f4.5 Xenar. Kodak	47.50
Kine Exakta VX f2 Biotar (Pre-Set)	269.50
Refina IIA f2 Heliogon, MX	127.50
Refina IIA f2 Xenon MX	137.50
Minox II	69.50
Zeiss Binoculars 10x50 Ctd. Central Focus	129.50
Zeiss Binoculars 7x50 Ctd. Central Focus	124.50
Zeiss Binoculars 8x30 Ctd. Central Focus	87.50
Zeiss Binoculars 4x30 Ctd. Central Focus	59.50
Zeiss Theatis w/case 35x15 Ctd. Central Focus	69.50
Binoculars Subject to 20% Tax	

## ELITAR LENSES



Each ELITAR 8mm Coated Lens is in a chrome polished brass barrel. Standard D mount fits 8mm Revere, DeJur, Kodak Reliant, Keystone, Franklin, Perfex and all other 8mm movie cameras. \*for Bell & Howell.

Elitar 1" f3.5 Fixed Focus	\$ 7.57
Elitar 1 1/2" f3.2 Fixed Focus	9.85
Elitar 1 1/2" f3.2 3'5" to Inf.	13.65
Elitar 1 1/2" f2.5 Click Stops 3'5" to Inf.	20.50
Elitar 1 1/2" f1.9 Click Stops 3'5" to Inf.*	29.55
Elitar 1 1/2" f1.5 Click Stops 3'5" to Inf.	32.35
Elitar 1 1/2" f2.3 3'5" to Inf.	20.50
Elitar 6mm f1.9 Wide Angle	30.50
Elitar 7mm f2.5 Wide Angle	19.00

## New Films Keystone Comedies

8mm Cartoons • Comedies • Sports  
Charlie Chaplin, "Lines Busy"; Charlie Chaplin, "Tough Luck"; Farmer Alfalfa, "In New York"; Sports, "Monarchs of the Ring".

16mm  
Our Gang, "Growing Pains"; Crazy Cat, "Chinese Money-moon"; Jerry On The Job; "Hard Times"; "Wrong Track"; Charlie Chaplin, "Filling The Prescription"; Charlie Chaplin, "I Am A King"; Charlie Chaplin, "The Performer"; Charlie Chaplin, "Sleepless Night"; Ken Maynard, "Whirlwind Horseman"; Ken Maynard, "Savvy The Squatter"; Western, "Bandits Attack Mail Coach"; William S. Hart, "The Daring Rescue"; Tom Mix, "Fighting Against Odds"; Tom Mix, "Rustlers Trail".

OTHER TITLES AVAILABLE  
VALUE \$3.50 SPECIAL \$1.95

## BRAND NEW Meyer 3" f2.8 Trioplan TELEPHOTO LENS

For Use on most 16mm Movie Cameras: Revere, Bell & Howell, Victor, Ensign, Bolex, Auricon, Keystone Etc.

- Chrome finish.
- Built in sun shade.
- Clearly engraved.
- Focuses as close as 4 feet.
- Regular \$59.50.

ONLY \$39.50

At last . . . 2 1/4 x 2 1/4 and 35mm simply and economically COMBINED in the new, more versatile than ever

## RICOH FLEX VI

a feature never before offered in a modestly priced twin lens reflex camera



SPECIAL

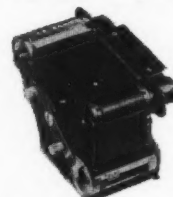
\$37.50

includes deluxe leather Eveready Case

### Check these features

- Extra bright ground glass shows field of view for 2 1/4 square and 35mm
- Wide field magnifier for corner to corner viewing
- Self erecting and closing hood
- Engraved depth of field scale visible from above
- Cable release socket
- Fully synchronized shutter speeds B, 1/25, 1/50, 1/100
- Single lever cocking and release tripper
- Diaphragm control f3.5 to f22.
- Matched Coated f3.5 lenses
- Deluxe leather case with snap-off front and swivel straps

## New RICOH KIN 35mm BACK



An ingeniously designed accessory of extreme simplicity, and as such the first of its kind ever created for a twin lens reflex camera.

\$18.95

Whether you buy NEW or USED equipment UNITED guarantees every purchase on the usual 15 DAY Money Back Guarantee.

## KODAK MEDALIST I JUST SIX CAMERAS

- \$3.5 Ektar lens.
- Coupled Range Finder.
- Complete with case.
- Suitable for roll film, cut film and film pack.
- Regular Value \$312.50.
- Perfect Condition.



ONLY  
**\$89.50**



## SAVE 33 1/3% POPULAR MAKE FLOOD LIGHT PORTABLE UNITS

SUITABLE FOR OWNERS OF  
STILL AND MOVIE CAMERAS  
Two Lite Unit. Reg. 6.95 SPECIAL 4.65  
Four Lite Unit. Reg. 10.95 SPECIAL 7.29

## Brand New PROXIMETERS Imported FOR BOLSEY, SIGNET, RETINA, LEICA CAMERAS

The Proximeter is a close up attachment and viewfinder adapter. It consists of a matched pair of supplementary lenses, the lower one located in front of the taking lens, the upper in front of the rangefinder, or viewfinder. It compensates for parallax, and permits use of the rangefinder even at very close range.

Proximeter I used for distances from 20 to 38".  
Proximeter II used for distances from 13 to 20".  
When models I and II are used together, the range is from 10 to 13".

Available For

Bolsey or Signet each unit. .... \$15.95  
Retina Models each unit. .... 19.95  
Leica w/Summar lens each model. .... 24.95  
Accessory adapter ring for Elmar, Summar or Summarit lenses available each. .... 1.50

## LATEST MODEL STEREO CAMERA FAMOUS ILOGA STEREO II (Synchro)



Reg.  
**\$125.00**

Still the best  
in quality—  
best in price.

Superb matched Iltar 35 mm. F/3.5 lenses, all controls coupled, center wheel focusing, double exposure preventive—insurance against loss exposure. Super-Prontor Shutter with speeds from 1 full second to 1/300th. Self-Timer. Standard A.S.A. frame size. All metal construction.

**UNITED SPECIAL \$92.50. Case \$9.49**

## CAMERA ACCESSORIES SAVINGS UP TO 50%

Da-Brite 16m/m Movie Viewers. .... \$ 4.95  
Thalhammer Heavy Duty Pan Heads. .... 6.95  
Plastic Gadget Bags. .... 1.95  
Presto 8m/m & 16 m/m Splicers. .... 1.19  
Hollywood 8m/m & 16m/m Splicers. .... 4.39  
Genuine Leather Compartment Cases for 8 m/m & 16 m/m Cameras. .... 11.95  
Empire Pan Heads. .... 3.49  
3 Section Lock-O-Matic Tripods. .... 2.29  
Cine Tilters Universal for 8m/m & 16m/m. .... 3.95  
Mansfield 8m/m Super Editors Complete W/ Viewer, Splicer, & Rewinds All Mounted On Metal Board. .... 15.95

# INVENTORY SALE!



## BRAND NEW EXPOSURE METER BARGAINS With FREE Leather Case

From Open Stock and at Rock Bottom Prices. These meters have been on display only. All are absolutely Perfect, and Fully GUARANTEED for One Year.

Weston Master II. .... \$20.95  
General Electric DW-68. .... 15.15  
DeJur Professional. .... 18.49  
Chronos. .... 16.95  
Weston Cadet. .... 13.95  
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General Electric Mascot. .... 11.55  
Norwood Director. .... 24.65

## CENTERPOLE TRIPOD



Sliding adjustable centerpole eliminates separate leg adjustments. Reversible tips. Extends to full 52"—closes to 25". Weighs 4 1/2 lbs. Attractive chromium and black. You've seen this advertised for \$20.00.

BRAND NEW  
**\$6.95**

## DARKROOM ACCESSORIES SAVINGS UP TO 50%

	Regular	Sale Special
2 Oz. Plastic Funnel	\$ 0.49	\$ 0.19
Darkroom Foot Switch	5.95	2.98
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2 1/2 x 3 1/2 & 3 1/2 x 4 1/2 Metal Print Frame	1.25	.49
60 Second Audible Darkroom Timer	5.95	3.49
Rubberized Darkroom Aprons	1.98	.98
4x5 Metal Cut Film Hangers	1.17	.69
Kent Adjustable Dev. Tanks	3.50	1.49
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11x14 Special Hypo Bath Trays	3.50	1.95
11x14 Lott Fast Flat Dryer	9.95	6.95
Premier Trimmers w/ guide 10"	6.25	4.75
Premier Trimmers w/ guide 12"	8.10	6.15
Premier Trimmers w/ guide 15"	15.60	11.85
Brumberger 8x10 Paper Safes	10.95	8.35
Brumberger 11x14 Paper Safes	19.95	15.15
Superb 5x7 Adjustable Metal Printers	19.95	12.50
11x14 Sun Ray Adjustable Essels	6.95	5.30
4x5 Airquipt Photocraft Printers	14.34	10.89
Kodak Day Load 35m/m Dev. Tanks	9.30	7.39
120 Nikor Stainless Steel Tanks	7.62	6.15
35m/m Single Roll Nikor Tanks	6.67	5.59
Kodak Blotter Rolls	2.88	2.30
Kodak Projection Print Scale	1.15	.95
Kodak Automatic Tray Siphon	4.50	3.59
12x17 Chrome Ferrotype Plates	2.00	1.45
14x17 Dialmaster Airquipt Essel	17.06	12.95
Plastic Print Tonge per pair	.75	.39
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Hydrojet Print Washer	3.95	2.95
Spot O Matic Enlarging Meter	11.25	9.95

## NEW KING LIFE FLASH GUN

SUITABLE FOR ALL CAMERAS WITH BUILT IN FLASH. LIGHTWEIGHT FLASH GUN FOR MIDGET BULBS COMPLETE WITH BRACKET AND CORRECT CORD.

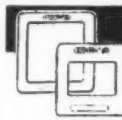
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CAMERA WHEN  
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**ONLY \$3.95**

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All prices listed are F.O.B. New York City. C.O.D. orders require a deposit of 10%. Please include shipping charges with all orders. Overpayments will be cheerfully credited.

## STEREO BINDERS

Plastalide Stereo Mounts per 18. .... \$2.24  
Holon Stereo Binders per 16. .... 1.95  
Stereo Easy mounts, Hollywood per 50. .... 2.69  
Brumberger Metal Stereo Mounts per 24. .... 3.49  
Kimax Metal Stereo Mounts per 25. .... 3.15  
Emde Aluminum Stereo Mounts per 20. .... 2.69  
Stereo Glass per Box of 100. .... 1.95  
Permanounts Stereo Box of 20. .... 3.00



## SLIDE BINDERS

Ecco 2x2 Binders, Aluminum Box of 18. .... \$1.33  
Golde Snap-It Binders Box of 20. .... 1.59  
Brumberger Steel Binders 2x2 Box of 20. .... 1.79  
Hollywood Easy Mounts Box of 50 2x2. .... 1.19  
2x2 Slide Cover Glass Box of 100. .... 1.15  
Mercury Jiffy Masks Box of 50. .... .65  
Kodak Ready Mounts 35m/m or Bantam Box 50. .... 1.46  
Kodak Slide Kit for 2x2. .... 2.90  
S.V.E. Box of 100 Binders for 2x2 35m/m. .... 4.59  
S.V.E. Box of 100 Binders for Bantam size. .... 5.29  
Brumberger 2x2, Box of 120. .... 6.75

## SLIDE VIEWER



Guild Mini Viewers 35m/m for 2x2 \$ .79  
Testrite Viewers 35m/m for 2x2. .... .69  
Zadix Delux Focusing Viewers 35m/m 2x2. .... 2.67  
Zadix Jr. Viewers 35m/m for 2x2. .... .79  
Brumberger Table Viewer for 2x2. .... 4.95  
T.D.C. Table Viewer 35m/m 2 1/2 x 2 1/4. .... 9.85  
T.D.C. Stereo Viewer. .... 9.49  
Brumberger Stereo Viewer. .... 7.60  
Arcadia De Luxe Viewer with batteries. .... 4.95



## SLIDE FILES

2x2 All Metal File Holds 324. .... \$2.00  
Zephyr Stereo File 3 Drawers. .... 8.25  
Zephyr 2x2 File 3 Drawers. .... 8.25  
2x2 Plastic File Holds 300. .... 1.09  
Brumberger Stereo File 1116 Holds 300. .... 4.98  
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Kodaslide Compartment File Box. .... 2.99  
Brumberger Stereo 1115 Holds 300. .... 4.98

## REELS & CANS



16m/m 400 ft Reel and Can Combination. .... \$ .89  
8m/m 300 ft Reel and Can Combination. .... .79  
8m/m 200 ft. Reel and Can Combination. .... .69  
16m/m 800 ft Reel and Can Combination. .... 3.59  
16m/m 1200 ft Reel and Can Combination. .... 3.98  
16m/m 1600 ft Reel and Can Combination. .... 4.98  
8m/m 400 ft. Reel and Can Combination. .... .89



## REEL CHESTS

Compo Reel Chest Paks  
8m/m 200 ft Reel & Can 6 sets w/ Chest. .... \$4.95  
8m/m 300 ft Reel & Can 6 sets w/ Chest. .... 5.45  
16m/m 400 ft Reel & Can 6 sets w/ Chest. .... 7.20  
8m/m 200 ft METAL CHEST Holds 12. .... 3.45  
8m/m 400 ft METAL CHEST Holds 12. .... 4.95  
16m/m 400 ft METAL CHEST Holds 12. .... 3.85

# UNITED CAMERA EXCHANGE

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# UP TO 60% OFF

## ALL ITEMS GUARANTEED FOR 1 YEAR! MINIATURE CAMERAS:

Mercury II, ctd. 2.7, Synchro, 1/1000 Sec., 1. n.	\$ 27.50
Praktiflex, chrome, Victor 2.9, like new.....	35.00
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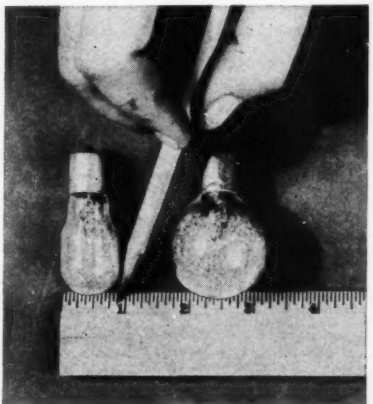
(Continued from page 21)

flash bulb. Distance is translated into exposure, for the bulb-film combination, by sighting through the unit's window, and turning the computer dial until the subject to be photographed is in sharp focus. The correct exposure then shows on the dial. Price, \$12.95. For additional information, write: DIRECTOR PRODUCTS CORP.

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creased reflector efficiency with a smaller light source. Like the Superflash 25, the new bulb can also be used at high shutter speeds.

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(Continued on page 26)

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You'll more enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear view on the groundglass, makes possible viewing from a comfortable distance.

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All-metal, 200 ft. capacity. Holds up to 400 ft. of 8mm film in cans, without rattling. Index. Carrying handle. Free with Reelchest: 2 8mm 200 ft. metal reels and case. Ship. Wt. 3 lbs.

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Screen Size Appr. Shpg. Wt.  
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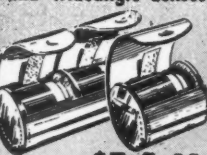
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**\$29.95 \$16.95**

Set of Telephoto and Wideangle lenses in double leather case, for any of the cameras listed.

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Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complement your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage. 21" x 15" x 15" metal baseboard practical for large originals. 18" x 18" metal plate is 35" high. **Ship. Wt. 11 lbs**

**Goswink Light Attachment \$4.95**  
With O clamps, fits "copystand or enlarger" poles. 2' extension tubes, reflectors, \$1.60 add'l. **4 lbs**

**A Spiratone Exclusive 6 PIECE EXTENSION TUBE SET \$7.95**

For EXA, KINE EXAKTA. This well bargained offer offered in Kine Exakta extension tubes—two metal adapters and four metal tubes (35mm, 30mm, 43mm)

provide the greatest possible range of closeup work, from a 3.4 reduction to a 2.2 magnification! Precision made to please the most meticulous Kine Exakta owner — yet priced at a third of other (and only five other) imported sets.

**POCKET TRIPOD \$5.95**

A new imported 7 section tripod at a new low price! Extends to 45", yet fits neatly into your gadget bag or pocket. Just the right thing for 35mm, light 2 1/4 x 3 1/4 folding and reflex cameras. **Weight 12.5 lbs. Cost 25c**

**Suggestions: Miniature Tripod 75c, Deluxe Tripod \$14.95**

One of the most important "tools" of any photographer is an emergency, with the film torn or pulled off the spool in a 35mm camera, or for reloading cutfilm holders or for developing film with no darkroom in available. A changing bag is justly referred to as a "portable darkroom". Double zippered inner and outer bags, made of the finest cloth, make this bag lightproof in brightest sunlight. 17"x16" Working Space, plus elastic sleeves—all those features at the lowest price a quality changing bag was ever offered at.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.

Items marked FREE applicable ONLY to merchandise which they are listed with and if requested at time of purchase.

**SPIRATONE INC.** 49 WEST 27th ST., NEW YORK 1, N. Y.

**SAVE UP TO 60% ON PALLEY'S TO 60% BARGAINS**

## RICOH FLEX VI — A GIFT FOR THE WHOLE FAMILY!



Acclaimed as "The Buy of the Year" by a nationally famous research publication. It's an ideal 'family' camera for indoor or outdoor use. Simple to load and operate. Comes with a genuine leather, eveready case.

**Only 38.50**

**ALL ITEMS 10 DAY FREE TRIAL MONEY BACK GUARANTEE**

### Compare These Features with those of Cameras Selling for Twice As Much...

- \*All Metal Body, Leather Covered.
- \*Twin, Matched, Color Corrected, Coated Lenses.
- \*ASA synchronized shutter.
- \*Speeds 1/25, 1/50, 1/100 & B.
- \*Short cocking, single lever shutter action.
- \*Built-in Flash Synchronizer.
- \*Depth of field scale.
- \*Precision Coupled Focusing.
- \*Comes with genuine Leather Case.
- \*Takes B & W or Full Color.
- \*Uses No. 120 film. 12 exp.

## GOV'T SURPLUS 16mm CAMERA

That famous 'Gun Camera' used by Navy & U.S.A.F. Electrically operated.

Ideal GIFT for amateur or the professional movie maker. Has a 1-3/8" (35mm) lens with built-in exposure guide & shade. Adjustable for THREE SHUTTER SPEEDS—16, 32, & 64 frames per sec. Uses regular Eastman magazines (50 ft.). Comes complete with ZOOM viewfinder and battery box. Requires no winding—operates on 24 volt current supplied by ordinary dry cell batteries carried in box that clips on to belt. Takes Black & White or Full Color. This is a COMPLETE UNIT except for film and batteries.

**CONVERTED MODEL**—Rebuilt with special adapter which fits any STANDARD 16mm Movie Lens. Makes the above camera one of the finest of its type on the market. Available with or without lens but comes with "C" mount adapter.

**FILM (50 ft.) B&W—\$3.00 Set of Batteries \$1.79**

FERRANIA RONDINE

## FLASH CAMERA 13.75 CASE 2.99



Made by Italy's finest Camera Manufacturer. A handy box-type camera with built-in flash synchronization. Has a hard coated f/8.8 precision ground, 75mm lens in a precision focusing mount—adjustable close-up to inf. Shutter has 2 speeds: 1/75 sec. & Time. Has one optical & one sport view finder. Takes 8 exposures on a roll of standard 127 film—B&W or color. Metal body is leather covered in choice of 4 beautiful colors: Dk. Brown, Tan, Blue, Dk. Green. Handsome leather carrying case comes in same colors as above. (please state color choice.)

## DARK ROOM PHONES

These desk type telephones provide perfect, two-way hookup between the darkroom and any point up to 100 ft. Each set includes 2 phones, wire and hookup instructions. Operates on flashlight batteries. Has blue enamel finish. Price per SET.

**750**

OUR LATEST CATALOG—OVER 130 ILLUSTR. PAGES Shows 1000's of items. Write for your copy today. Send 50c to cover cost of handling and mailing. Order from this ad. 50% deposit with C.O.D.'s. Prices F.O.B. Los Angeles, California

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2263 E. Vernon Ave., Los Angeles 58, California

## NEW PRODUCTS

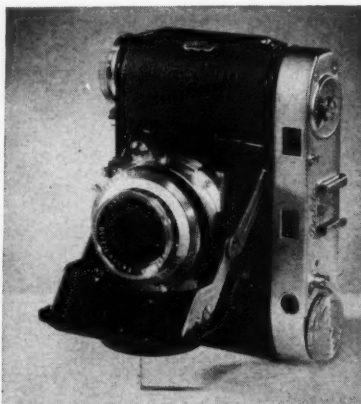
(Continued from page 24)

slides equipped with followers. Both files are made of hardwood and are fitted with brass hardware throughout. Price for Nega-File 4500: complete with glassine envelopes, \$29.95; or complete with transparent sleeves, \$49.95. Price for Airequipt 16, without magazines, \$9.95. For further information write:

THE NEGA-FILE COMPANY  
BOX 501, EASTON, PA.

## Super Baldinette 35mm Camera

Made in Western Germany, the Super Baldinette uses standard 35mm cartridges and features a Compur

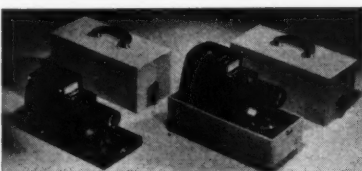


Rapid M-X shutter synchronized for all flash bulbs and electronic flash. It is available with either f/2 Schneider Xenon, or f/2.8 Schneider Xenar lens. Other features include a coupled coincident-image rangefinder, nine shutter speeds from one to 1/500 sec., double exposure prevention, body shutter release, mounting shoe for flash gun, and depth of field table. Price with f/2 Schneider Xenon lens, \$129.95; with f/2.8 Schneider Xenar lens, \$109.95. Eveready leather case, \$8.95. For additional information write:

KLING PHOTO SUPPLY CORP.  
235 FOURTH AVE., NEW YORK 3, N. Y.

## New Kodak Slide Projectors

Two new Kodaslide 2 x 2 projectors, each with coated 5 in. f/3.5 Projection Ektanor lens, are now on the market.



The 300-watt Highlux III features coated glass reflector, two coated condensers, heat absorbing glass and a four-bladed fan in the blower-carryage of the projector.

Highlux II has a 200-watt lamp and may be converted into Highlux III by

(Continued on page 28)



## LOW VOLTAGE-TYPE FLASH UNITS

Model # 33 33 Watt seconds

Guide # B & W 120.....\$19.95

Model # 66 66 Watt seconds

Guide # B & W 160.....\$29.95

Model # 100 100 Watt seconds

Guide # B & W 200-COLOR 40...\$39.95



LESS BATTERIES  
LESS POWER PAK

Zero delay. Easily portable because it weighs only six pounds. Rugged and dependable. Sold with a full money-back guarantee. Comes to you assembled and Ready-To-Use.



AC  
POWER PAK

\$12.95

Five 90 volt  
Batteries

\$11.40

Crown Labs, Dept. M-2  
880 Bergen Ave.  
Jersey City, New Jersey

Gentlemen:

Please ship me the merchandise I have checked below and I am enclosing payment in full. I understand I may return the merchandise within 10 days if not satisfied and my money will be refunded immediately.

- ☐ Low Voltage-Type Flash Unit
- ☐ AC Power Pak @ \$12.95
- ☐ 5-90 Volt Batteries @ \$11.40

Name .....

Address .....

City ..... State .....



# Ultimately you'll own the finest...why not now?

The Bolex H-16 offers you the most distinguished medium available for home movie making. With ownership comes pride and faith in this fine tool of the movie makers' craft.

The Bolex camera marks the owner as a movie maker of discerning taste and good judgment.

It promises year after year of movie making enjoyment, and year after year of dependable performance.

For the Bolex camera represents the ultimate craftsmanship acquired by more than four generations of Swiss manufacturers of precision spring wound mechanisms and optical instruments.

Your filming themes will know no limits when you own a Bolex. Its three-lens turret captures the wide vista, the middle distance, and the far away hills. Its superb visual

control and exclusive built-in features make it extremely versatile, and places at your fingertips a wide range of effects.

If you haven't yet used the Bolex H-16, you should visit your Bolex franchised dealer and let him demonstrate how it gives more movie making per dollar than any other camera of its class. You'll thank yourself for your foresight. With Lytar 1" f:1.9 lens, \$372.75.

**Bolex Owners...** receive regular free mailing of the 25c magazine *Bolex Reporter* by registering serial numbers with us. Overseas subscriptions \$2.00 for four issues.

**Paillard Products, Incorporated, 265 Madison Ave., New York 16, N. Y. Outside U. S. A. write to Paillard, S. A., Ste. Croix, Switzerland.**

*Bolex*®

brings the best to 16mm Movie Making

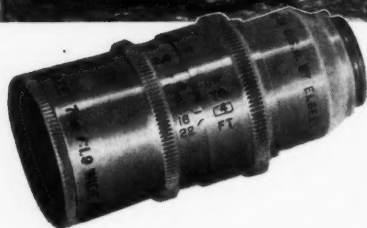




Do your indoor shots look  
like *this?* or *this?*



Then you need an **ELGEET**  
**7mm. f:1.9 Wide Angle Lens**  
to give you *this*



With this quality-built ELGEET wide angle lens on your 8MM camera, you can forget about the usual problems of indoor movie-making. *Extra wide*—it takes in 4 times the area of your standard lens . . . gets a whole room-full without "panning." *Extra fast*—it solves the problem of poor lighting conditions.

**HERE ARE A FEW OF ITS QUALITY FEATURES:**

1. Unique built-in depth-of-focus scale shows you at a glance the focus range.
2. Click stops on diaphragm.
3. Microscopic definition for sharp, crisp shots.
4. Fully color-corrected and hard-coated for brilliant pictures.
5. Filter retaining ring for standard 21.5mm filters.
6. Beautiful and durable satin-chrome finish.
7. Available in models to fit most 8MM cameras.

List Price Only **\$63.20** (tax incl.)

Write for information on ELGEET'S complete line of lenses, or see your dealer today.

**Elgeet** OPTICAL COMPANY, Inc.  
834 SMITH ST., ROCHESTER, 11 N.Y.

MAKERS OF  
*The World's Finest Lenses*

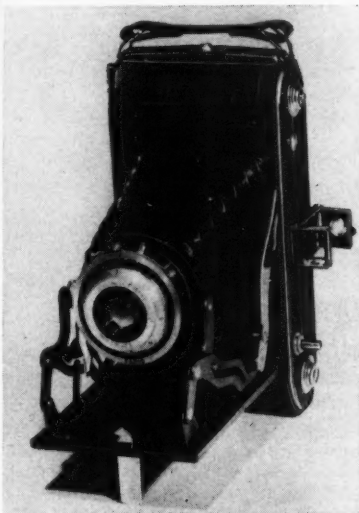
**NEW PRODUCTS**

(Continued from page 26)

substituting a 300-watt lamp and adding the Highlux Blower Case. Price of Highlux III complete with Blower Case, \$56.50; Highlux II less carrying case, \$36.50; Highlux II carrying case, \$9.50; Highlux Blower Case, \$19.20. For further information write:  
EASTMAN KODAK CO.  
ROCHESTER 4, N. Y.

**Edinex 2 1/4 x 3 1/4 Camera**

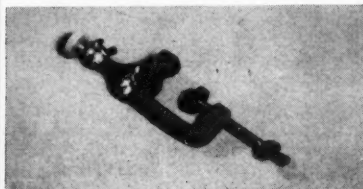
Made in Western Germany, the Edinex is a 2 1/4 x 3 1/4 folding camera which makes 8 exposures on 120 film. It features built-in synchronization for electronic and regular flash, Edinar f/6.3, coated lens, focusing from 3 ft. to infinity, and is finished in chrome and morocco leather. Other features are speeds to 1/200, self-erecting front,



two tripod sockets, self-erecting viewfinder, and body shutter release. Also available is the Edinex flashgun for medium- and midget-sized bulbs. Price of Edinex camera, \$29.95; flashgun, \$6.25; leather holster case, \$5.50. For additional information write:  
CAMERA SPECIALTY CO., INC.  
50 WEST 29 ST., NEW YORK 1, N. Y.

**Kodak Flexiclamp**

Flexiclamp is a C-type bracket for holding flash extension units, or cameras up to Kodak Medalist size, on flat



or tubular surfaces less than two inches thick. They can be held in vertical or horizontal position regardless of the angle at which the clamp is attached to the original support. The

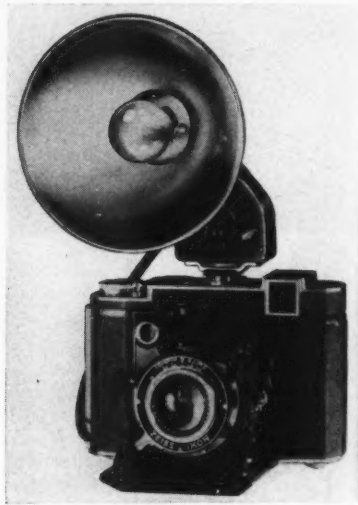
bracket also features a triple-threaded screw for quick tightening or removal of clamp, a standard tripod screw, one-piece die-cast construction, and felt and rubber padding. Price, \$4.25. For additional information, write:  
EASTMAN KODAK CO.  
ROCHESTER 4, N. Y.

**Radiant Stereo-Master Screen**

The new Radiant Stereo-Master is a portable tripod screen for stereo projection, featuring an aluminum treated surface which is kept tight and flat by a ratchet device. The manufacturer states that it can be set up in one minute. Price of 40 x 40 Stereo-Master, \$29.95; 50 x 50 Stereo-Master, \$39.95. Prices are five per cent higher on the West Coast. For more information write:  
RADIANT MANUFACTURING CORP.  
2627 W. ROOSEVELT RD., CHICAGO 8, ILL.

**C.O.C. Junior Pocket Flash**

Two new C.O.C. flash units, in BC and standard battery models, are now on the market. Both have Tenite battery cases and feature interchangeable cables, to fit most cameras. They also have an extension outlet, tripod screw for mounting without brackets, reflector



tor tilting for bounce-light and, on the BC model, a built-in test light. Price of BC model complete with battery, \$9.95; Standard Battery Model less batteries, \$5.95. For a complete catalogue and more information write:  
CAMERA OPTICS MFG. CORP.  
101 WEST 47 ST., NEW YORK, N. Y.

**Photo Fact File**

Photo Fact File is a photographic reference guide on index cards in an oak desk size filing box. Subjects covered include portraiture, photo floods, close-ups, movies, night work, color, formulas, enlarging exposure guide, film and paper data, flash, electronic flash, and others. Supplementary cards covering new information and data are  
(Continued on page 32)

# Abe Cohen's Exchange JANUARY CLEARANCE SALE

PRICES REDUCED ON HUNDREDS OF CAMERAS, PROJECTORS, ENLARGERS, LENSES, ACCESSORIES  
SPACE DOES NOT PERMIT LISTING OF SAVINGS ON THOUSANDS OF OTHER ITEMS. WRITE, TELLING US WHAT YOU'RE AFTER!



## Save 25% on DEJUR VERSATILE ENLARGERS

These demonstration models are all in excellent condition Sold with new guarantee.  
Excellent for color and black and white

MODEL II, (to 2 1/4" x 3 1/4"), includes 3 1/2" F4.5 coated lens.....	\$ 99.50	\$ 74.50
MODEL II, same as above but includes distortion control.....	126.50	94.75
PROFESSIONAL, (4x5") with distortion control. Includes 5 1/2" F4.5 coated lens.....	172.50	139.50

All above models available with Koolite instead of condensers at same price.



## While they last!!! Prices slashed on THRIFT-LITE PORTABLE ELECTRONIC STROBE UNITS

Available in AC and dry cell battery models with fittings for most shutters with X, F or M settings. Lightweight, only 3 1/2 pounds. Complete with 7" Reflector. 15 ft. cord. 20,000 flash tube, guaranteed for life. Synchro shutter cord extra. Specify shutter when ordering.

MODEL AC 40 Zero delay.....	\$99.50	\$72.50
MODEL AC 45 Zero or 5 millisecond delay.....	99.50	72.50
AD 15 INTENSIFIER - AC only snap on power pack doubles output.....	19.50	14.50
BP 25 PORTAPACK - Battery power supply.....	24.50	18.50
EL 40 EXTENSION LITE - includes reflector, cord, and clamp tube extra.....	4.50	6.50

## SAVE \$63.50 - ONLY 4

### 2 1/4" x 2 1/4" Twin Lens Reflex

### KODAK REFLEX II (latest model)

with full flash Synchronization

Reg. \$161.00

**ONLY \$97.50**

(used, but like new)

- Coated Anastar F3.5 lens
- Flash Kodamatic shutter
- Speeds to 1/300
- Leather Eveready case



## SAVE UP TO 30% EXPOSURE METERS

No more guesswork when you use one of these fine meters. Demonstration models except where marked. Complete instructions sent with meter.

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DEJUR PROFESSIONAL.....	23.95	18.95
SIXTOMAT I.....	28.50	21.95
G.E. MASCOT.....	15.75	11.95
POLAROID G.E.....	15.75	11.95
DEJUR 5B, with case.....	New 16.50	10.95

## New Late Model VOIGTLANDER BESSA I

### 2 1/4" x 3 1/4" Roll Film Camera

Has coated Vaskar F4.5 lens in Prontor S shutter, built-in flash and built-in self timer. Speeds from 1 second to 1/250th

Reg. \$59.50 **only \$42.50**



With color Skopar F3.5 coated lens. Prontor Synchro shutter. Reg. \$76.50 **ONLY \$56.50**

## Save \$47.50 on Latest Model

### 4 x 5 PACEMAKER

### SPEED GRAPHIC

Has Graflex back and Ektalite field lens. Includes one film holder.

Reg. \$230.00

**SPECIAL \$182.50**



- 5 1/4" Schneider Xenar F4.7 coated lens in compur rapid MX full synchro shutter
- Speeds from 1 second to 1/400th

### 4x5 PACEMAKER CROWN GRAPHIC

Same as above but does not have focal plane shutter.

Reg. \$188.00 **SPECIAL \$147.50**

### 4x5 GRAPHIC ACCESSORIES

Kalari Range finder installed on either of above.....	\$27.50
Additional Riteway film holders..... each	3.24
Film pack holder.....	6.92
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Graphic film holder.....	17.56
Graffinger.....	26.00
Graffinger stand.....	14.00

Similar saving on all models of the Graphic and accessories. Write for details.

## STAR D Multicam TRIPODS

Made of aluminum and chrome plated steel.

3 section pan head. Fits all 8 and 16mm cameras. 35mm and press cameras up to 5x7

Reg. \$15.40

**SALE \$11.95**



## FAMOUS MAKE GERMAN 35mm CAMERA OUTFITS

with Eveready Case and Flash Gun  
Reg. \$52.00



**Complete outfit only \$39.95**

- Coated Steinheil Cassar F2.8 lens
- Vario synchro shutter. Speeds from 1/25th to 1/200th.
- Automatic film transport

Above camera with Prontor S synchro shutter with speeds from 1 second to 1/300th. Built-in self timer.

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## 35mm ARGUS 21

With optional Mark finder that permits pre-selection of best composition



Reg. \$62.10  
**SALE \$47.50**

- Shutter speeds to 1/200th
- Eveready leather case
- Built-in flash synchronization
- Takes 20 or 35 pictures on standard 15mm cartridge

## Save \$56.50 on Like New Latest Model



### ZEISS SUPER IKONTA B

With Full Flash MX Synchro shutter

**SALE \$179.50**

If New \$236.00

- Coated Tessar Opton F2.8 lens
- Compur rapid shutter
- Eveready leather case

## SPECIAL!!! BRAND NEW 35mm

### AUTO RETINA IA



With MX Full synchro compur rapid shutter

**ONLY \$79.50**

- Coated Schneider Xenar F3.5 lens
- Eveready leather case

## SAVE UP TO 60% - NEW AND USED LENSES

### FOR LEICA

35mm Rodenstock F2.8, coated, Wide Angle, like new.....	\$89.50
35mm Zeiss Biogon F2.8, coated, Wide Angle, like new.....	109.50
35mm Summaron F3.5, coated, like new.....	89.50
35mm Schneider F2.8, coated, new.....	79.50
50mm Summar F2, used.....	39.50
50mm Summarit F2, coated, like new.....	84.50
50mm Summarit F1.5, coated, like new.....	159.50
73mm Hektor F1.5, coated, used.....	97.50
85mm Summarex F1.5, coated, like new.....	239.50
90mm Kilar F3.5, coated, with Reflex Housing, new.....	110.00
90mm Elmar F4, coated, used.....	59.50
90mm Elmar F4, coated, like new.....	74.50
100mm Serenar F4, coated, with finder and case, like new.....	49.50
105mm Elmar F6.3, used.....	42.50
135mm Hektor F4.5, coated, used.....	89.50
135mm Hektor F4.5, coated, like new.....	109.50
150mm Tele Megor, F5.5, used.....	49.50

### FOR KINE EXAKTA

40mm Olympus F3.5, coated, Wide Angle, new.....	\$39.50
40mm Zeiss F4.5, coated, Wide Angle, like new.....	69.50
50mm Zeiss Tessar F3.5, coated, new.....	39.50
50mm Zeiss Biotar F2, coated, Pre-set, like new.....	182.50
75mm Zeiss F1.5, coated, like new.....	129.50
85mm Steinheil F2.8, coated, new.....	56.50
90mm Sun F4, coated, new.....	39.50

105mm Wargen F4.5, coated, like new.....	32.50
135mm Zeiss Triotar F4, coated, like new.....	57.50
135mm Sun F3.8, coated, new.....	49.50
135mm Tele-Comar F3.5, with Pre-set diaphragm, new.....	89.50
180mm Tele Megor F5.5, coated, new.....	67.50
250mm Tele Megor F5.5, coated, new.....	109.00
300mm Tele Xenar F5.5, coated, new.....	102.50
360mm Tele Xenar F5.5, used.....	84.50
400mm Tele Megor F5.5, coated, new.....	185.00

### FOR CONTAX II OR IIA

35mm Zeiss Biogon F2.8, coated, Wide Angle (Will not fit IIA or IIAA), like new.....	\$99.50
50mm Niakar F3.5, coated, used.....	29.50
50mm Tessar F3.5, used.....	27.50
50mm Sonnar F2, used.....	32.50
85mm Triotar F4, used.....	67.50
85mm Sonnar F2, used.....	89.50
85mm Sonnar F2, coated, like new.....	129.50
135mm Sonnar F4, used.....	85.00
135mm Sonnar F4, coated, like new.....	119.50

### CONTAX 5, D OR PRAKITA

40mm Steinheil F3.5, coated, W. A., new.....	42.50
50mm Tessar F2.8, coated, like new.....	39.50
50mm Tessar F3.5, coated, used.....	32.50
58mm Zeiss Biotar F2, coated, like new.....	99.50
75mm Zeiss F1.5, coated, like new.....	109.50
85mm Steinheil, F2.8, coated, new.....	56.50
90mm Sun F4, coated, new.....	39.50
105mm Wargen F4.5, coated, new.....	42.50
135mm Sun, F3.8, coated, new.....	49.50
85mm Triotar F4, used.....	67.50
180mm Tele Megor F5.5, coated, used.....	99.50
300mm Schneider Tele Xenar F5.5, coated, new.....	189.00

Many other lenses available. Write!

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IS EXAKTA  
PHOTOGRAPHY**

The whiplash of the wind against a skier's cheek is slow motion compared to the flick of an Exakta's shutter at 1/1000 of a second. To "freeze" a form hurtling through space, you need a superspeed shutter that will hair-split a second. But you need even more:

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- an eye-level viewfinder that gives you an upright image with the sides unreversed so you can follow action accurately
- a camera with lens interchangeability so you can use high-speed and long lenses to cope with all lighting conditions and cover the entire field of play
- a 35-mm. camera for 36 exposures to the roll, film economy and minimizing film changing and the risk of missing an important shot
- the most versatile camera you can get to meet rapidly-changing and diverse conditions.

In other words, you need the Exakta VX, the most versatile camera in the world, equipped with the remarkable Penta Prism viewfinder, supplied at an extra charge. See them at your dealer or write for information.



Exakta VX with waist-level viewfinder and 50-mm., f/2.8 T-coated Zeiss Tessar with pre-set diaphragm mechanism....	\$269.50
Exakta VX with waist-level viewfinder and 58-mm., f/2 T-coated Zeiss Biotar with pre-set diaphragm mechanism....	343.00
Penta Prism viewfinder.....	50.00

*A complete line of accessories and lenses ranging in focal length from 35 mm. to 500 mm. and in speeds from f/1.5 up are available for the Exakta VX. Write for complete information and prices.*

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*Photo by Eugene Smith*



EXCLUSIVE! BRAND NEW!

135mm f 3.8

TELEPHOTO FOR  
PRACTICA & CONTAX-S

Finest resolving power in the 135mm field, opening to f/22, depth of field 10'. Weighs only 1.2 oz. Chrome mount, imported by us for sale at amazing low price. **\$49.50**

BOLSEY B-2 Versatile

35mm Camera OUTFIT

With f3.2 coated lens, rangefinder. Outfit includes leather case, flashgun, 1 roll color film, sunshade, adapter, 2 filters.

Total Value \$101.41 **\$79.50**  
Camera alone \$73.50

NEW!

200-WATT

SLIDE PROJECTOR

For all 2x2 slides: Famous V-Aid B.C.I. Blower-cooled, complete with handsome tweed carry case. **\$23.95**

7 SECTION POCKET TRIPOD

Just arrived from Europe this sturdy duraluminum tripod is less than 17" closed, extends to 48 inches. Handsome rubber cord finish. Complete with miniature tilt top.

List \$11.90

Sale **\$7.99**

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De Luxe Negaflex for 35mm, 528, 127 (strips) with 100 glassine envelopes and printed cardboard separators 3.00 1.99  
De Luxe Negaflex for 8x7 3.35 2.22  
De Luxe Negaflex for 100 strips of 3 2 1/4x 2 1/4 or 4 2 1/4x1 1/4 3.80 2.40  
De Luxe Negaflex for 116, 616, 130, 115 5.15 3.30 2.19  
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ALL-METAL RANGEFINDER  
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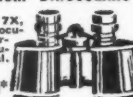
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172, 134	60.00	\$34.50
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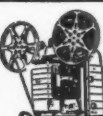
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fully synchronized for flash or strobe,  
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All lenses supplied with lens hood and filter holder

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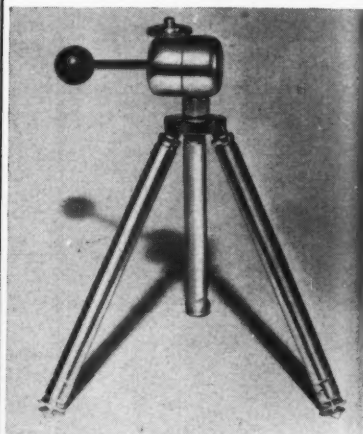
## NEW PRODUCTS

(Continued from page 28)

issued regularly. Price \$4.50 postpaid.  
For more information write:  
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### Preston Midget Panhead

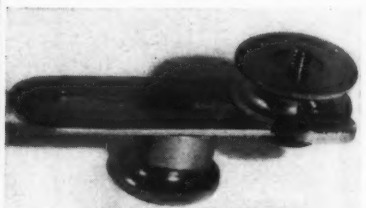
The Preston Midget Panhead is a Swedish tripod accessory which locks both vertically and horizontally with one turn of the handle. It is made of



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### Kodacraft Outfits

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(Continued on page 34)

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**SUPER TECHNIKA**  
 2¼x3¼ • 4x5 • 5x7

4 x 5 Super Technika shown with  
 Multi-focus Viewfinder

"If ever I were called upon to limit myself to one camera, the Linhof Super Technika would be my unhesitating choice", writes an enthusiastic Linhof owner. But you needn't rely upon the opinions of others. You can discover for yourself why the Super Technika is regarded by so many as the camera *planned for perfection*.

Your dealer will show you a Super Technika. Handle and examine it. Put it through its paces. You will marvel that this compact and lightweight 'press' camera possesses so many of the useful advantages of a deluxe view: *Swinging and Tilting Front and Back... Rising and Shifting Front... Triple Extension Bellows... Drop Bed... and Revolving, Interchangeable Back.* Visualize how these, and other features play their roles in macro and telephotography, in depth-of-field control,

perspective and distortion control, and in all the other situations which arise in picture taking.

The Multi-Focus Rangefinder couples not just to one lens, but to as many as desired. No other camera offers this facility. Note the fine workmanship, the sturdy construction, luxurious finish, and the care and attention devoted to every detail. The Super Technika can be used with any negative material: Cut Film, Film Pack, Roll Film, or Plates.

Camera perfection is the sure road to better pictures. That is why more and more photographers have been turning to the Linhof Super Technika. Plan your better pictures with the camera *planned for perfection*.

*At Better Dealers everywhere or write for literature. (Please specify camera size.)*

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FEBRUARY, 1953

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33





# Teammates

FOR PERFECT EXPOSURE AROUND THE CLOCK AND AROUND THE YEAR

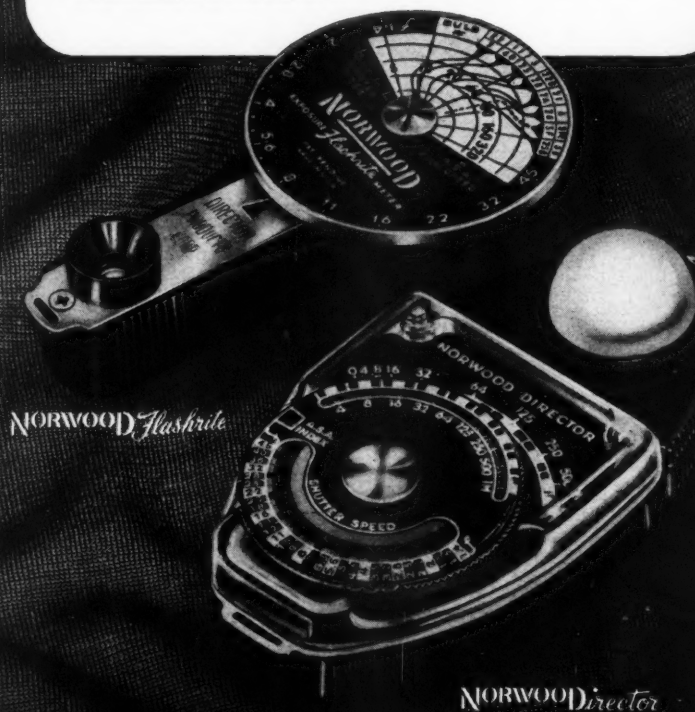
## NORWOOD Director

INCIDENT LIGHT EXPOSURE METER  
It's always a pleasure to use a superior product and the Norwood Director is far superior to any other exposure meter made. It's far simpler, far more accurate and far more sensitive. It's the only true incident light exposure meter. Strong statements? Well you can't properly measure incident light without a "Photosphere" light collector and that's an exclusive Norwood Director patent! All we ask is that you find a Norwood Director owner among your friends and ask about the kind of black and white or color pictures he gets with his Norwood Director. If you'll do this, we know you'll switch to "the meter the best photographers use"—The Norwood Director. It's the only exposure meter that does the job! The price including Photogrid and Photodisk is \$32.95.

## NORWOOD Flashrite

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"the World's Only Automatic Exposure Meter for Flash"  
Here is the only instrument in the world designed to give you the correct exposure for your flash pictures.—A high quality exposure meter made to the rigid standards of the Norwood Director, the Flashrite makes perfect flash pictures possible everytime. Imagine—the Flashrite is a fully automatic exposure meter for flash photography. Just set the Flashrite for the film and bulb in use. Turn the computer until the subject is in focus in the Flashrite window and read the proper camera settings from the easy-to-read dial. No more guide numbers—no mathematical calculations—no guesswork and best of all, insured perfect flash pictures with no effort on your part. It's all yours for only \$12.95 the full price of the Norwood Flashrite.

To save time, film and flashbulbs — to get more out of your camera — to really enjoy photography by eliminating all disappointments caused by faulty exposure buy the Norwood Team-Mates. You'll find them at your favorite photo store. Write for literature to Director Products Corp., 570 Fifth Avenue, New York 36, N. Y.



NORWOOD Director

## NEW PRODUCTS

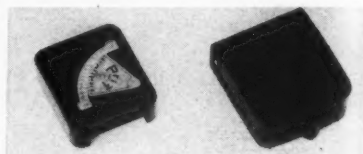
(Continued from page 32)

printer, and other accessories for all types of amateur developing and printing. Price \$14.10. For more information write:

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ROCHESTER 4, N. Y.

### Prix Exposure Meter

Prix Exposure Meter is a lightweight photo-electric cell-type meter made in the Western Zone of Germany which features both ASA and DIN



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### New Product Literature

A GoldE pamphlet, listing their latest 2 x 2 slide equipment, is now available free of charge from: GoldE Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill.

Bell & Howell's new booklet, "Tips On Movie-Making Tricks," contains information on fade-ins, fade-outs, dolly shots, and other motion picture techniques. Price 5 cents. It is available from: Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill.

Emde Stereomount frames, without micro glass covers, are now available for Stereo users who have a supply source for standard micro glass. Price for 100 aluminum frames with instructions is \$7.75.

Stereo users without an easy supply source for correct size cover glass can buy 100 aluminum frames plus 200 sheets of micro glass, complete with instructions, for \$13.50. For more information write: Emde Products, Inc., 2028 Stoner Ave., Los Angeles 25.

Bulk 35mm Ansco color film is now available in eight 20 exposure load packages, replacing the five 20 exposure load packages previously on the market. Available in daylight type only, the film is notched and tongued. Price, \$9.95. For more information, write: Ansco, Binghamton, N. Y.

A one-piece aluminum camera support called Unipod is now available. It extends from 35 to 60 inches, and costs \$6.50. For more information write: Da-Lite Screen Co., Inc., 2711-23 N. Pulaski Rd., Chicago 39, Ill.



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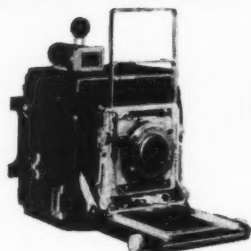
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Size of camera and choice of lens determines price of complete outfit.

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SIZE	LENS	SPEED GRAPHIC	CROWN GRAPHIC
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	f3.5 Schneider Xenar	329.00	289.00
	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3 1/4 x 4 1/4	f4.7 Schneider Xenar 5"	303.00	258.00
	f4.7 Optar 5 1/4"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5 1/4"	329.00	284.00
4 x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5 1/4"	318.00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5 1/4"	334.00	289.00
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3 1/4 x 4 1/4 Crown .....	120.60	3 1/4 x 4 1/4 Super D Graflex.....	167.00
3 1/4 x 4 1/4 Speed .....	162.25	4 x 5 Super D Graflex.....	187.50

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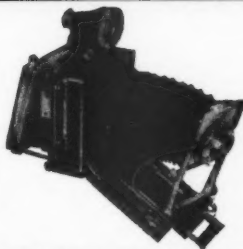
Model D—Alphax (1/200) M-F Shutter,  
f3.5 Lens .....Reg. \$87.90 \$67.90  
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One Lens Outfits	✓						\$359.75
		✓					375.75
			✓				380.75
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Super Technika 2 1/4 x 3 1/4 Camera, 65 f6.8 Wide  
Angle Angulon Lens, 105mm f3.5 Schneider Xenar  
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Lens. All in fully synchronized MX Compur Rapid  
Shutter to 1/500 sec. All  
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# BILL BRANDT

PHOTOGRAPHER OF ATMOSPHERE

BY JOHN STEWART

"THERE ARE NO RULES IN PHOTOGRAPHY." These are the closing words of a letter written by Bill Brandt, one of the great English photographers of today. And what Brandt probably meant is that no one should impose on himself the fads and dictates of others, but should follow his own sensitivity. Naturally the rules of technique cannot be disregarded: they are not as pliable and diverse as the turns of the imagination and they must be assimilated before the really absorbing part of photography can be attempted; yet one may well wonder how many with too vigorous an application to "know-how" have become mere technicians and have never got into their pictures a style and a vision of their own.

Looking through a cross-section of Brandt's photographs—most of them in low-key—one becomes aware of a definite intent behind them as well as of a constancy of interpretation. This common denominator of his pictures is atmosphere. Now atmosphere is one of these vague words which may serve anyone's purpose. When Brandt was asked to define it he said: "It is all a matter of emotional response. There have recently been such advances in technique that a photographer can take a picture of almost anything that is demanded of him. I, for one, am simply bewildered when I look at examples of photomicrography: they hardly mean anything. But I find that the associations around a room may be so strong that they produce nostalgia. That is the atmosphere of the room."

Brandt is known as the photographer of London, and although he loves going to France and Italy on assignments he says himself that his response to the subject is never as true and direct on the Continent as it is in England. This is not so surprising: London has not the dynamic quality of New York, the incredible beauty of Paris; it has charm to be discovered in a thousand streets, mews, parks, gardens; you must be very receptive if you are to understand and love London.

When you meet Brandt, you meet a shy, almost diffident man completely devoid of bombast and obviously as interested in the inner eye as in the eye which peers at the groundglass; and as he speaks of his work you perceive another facet of his atmospheric style: romanticism. Yet this romanticism is of a quiet, unobtrusive and

very English kind, the romanticism of evocation. His pictures are completely devoid of the sensational, but this is not to say that they lack the dramatic element so necessary in photography. It has been said of Brandt that he is a photographer's photographer, and in fact many professionals in all countries look to his work for the tenuous and complex variations, the sureness and the simplicity which go to make the masterpiece. Brandt himself is very much in sympathy with the aims of Cartier-Bresson and Brassai, both of them essentially simple and without the mannerisms which too often pass for style.

Tricks are not style, and style, says Brandt, can only be developed slow-



BILL BRANDT AT HOME

JOHN STEWART

LONDON POLICEMAN





ENGLISH PARLOURMAID

FISHERMAN AT SLAUGHDON QUAY



ly. Now in his early forties, he was, like so many other photographers, originally interested in painting which he practiced at a sanatorium in Switzerland where he had been sent at an early age on account of his health. He says of himself that he was always very visual, and simultaneously with painting he experimented with a Box Brownie, his first camera; this was soon to become the more important, and as the time came to leave the sanatorium he felt that photography would keep him in contact with real life whereas painting would have been a continuation of the shut-away sanatorium existence. "My first experimentings were haphazard. I had an early interest in photographs of architecture but the pictures were not satisfying. I turned to landscapes and paradoxically I found the pictures pleasing and yet I had no interest in the subject matter. Then little by little architectural motives started to creep in—a tombstone, a distant house, a milestone—until eventually unconscious fusion was achieved."

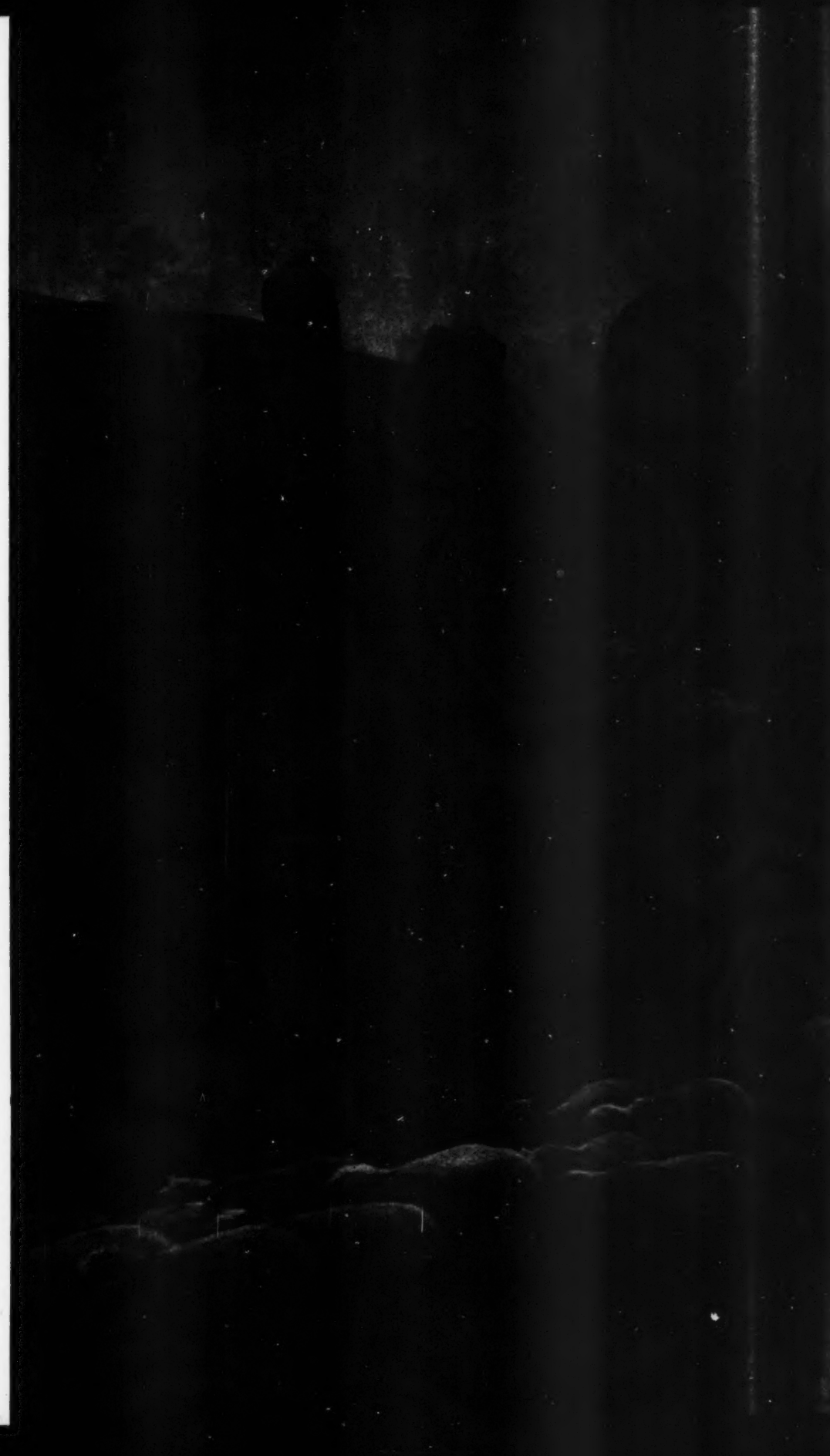
Brandt then worked for a time in a Swiss portrait studio where he got his first instruction, but the dullness of Swiss life soon drove him on to Paris where he worked for a while with Man Ray and then for three years on his own. It was the time of Surrealism in Paris (around 1930): a large and very vocal group of painters, writers, intellectuals were engaged in trying to destroy the accepted canons of art by letting the subconscious and instinctive forces of the artist take over the job of

#### IN A LONDON PUB





AVEBURY LANDSCAPE









## BILL BRANDT AT WORK: AN EYEWITNESS REPORT

*Editor's note: The pictures on these two pages were taken during the blitz nights in London during World War II. In response to a query from MODERN, Robert Butts, who worked with Brandt at that time, wrote the following comment:*

Brandt's work is perhaps really himself. The medium-sized, blond, thirtyish man I worked with in the shelters of bombed London during the last war could exist only in or through his photographs.

In the first place, he speaks in a quiet voice, almost a whisper, and he mostly answers questions—seldom makes the pace in a conversation. If he is sitting at your desk he doesn't seem to be there. Of course, his body is, but his mild eyes are away in space and he seems to have to bring his mind back to your desk to answer a question.

Quietly, almost imperceptibly, he will walk in and without a word place his photographs before you. Not a quiet word will come from him while you sit and go through them. Good or bad comment will not bring a remark from him. The mild eyes may turn to look at you, but the quiet, almost worried, repose will remain on his face.

It is just the same when you are giving him an assignment. He will listen—you will do the talking.

By all this I don't want to imply that Brandt believes he knows more than you and can therefore afford to be above your comment or direction. He seems just incapable of being anything else but Brandt, as a cornstalk is incapable of being anything else but a cornstalk. Unwittingly he can bend before any directional wind and, when the wind has ceased, unknowingly and gently he can sway back.

I have had the pleasure—and otherwise—of trying to direct many photographers in my time and I have always believed that good direction is the least possible—if you employ an artist you should use his head, not his hands. Another thing I feel is that desk-born direction is the worst kind—a good photographer is worthy of the director occasionally lifting himself out of his chair. I therefore found myself tramping through the streets of blacked-out London with Brandt.

Bombs or no bombs, I learned a lot. In those days Brandt used—and maybe he still does for all I know—just a Rolleiflex on a stand and a flash bulb fixed from a unit not attached to his camera. On our joint assignments he took off the lens cap and I, on his instructions, fired the flash—always from the front. In the darker air raid shelters where it was not possible to focus with existing light I held a flashlight, which had no magnifying glass, just a small bulb, over the heads of the subjects while he focused on it.

The moment he started to work with his camera that sense of his being there in substance, but not in spirit, was even more apparent. His eyes and hands could have been mere mechanical instruments that were reproducing something inside that he could express in the only way he knew—with a camera. It was then that I began to wonder if he really saw what he took or just felt it.

Perhaps I'm a bit old-fashioned, but as I believe that friendship is not brought to rapid fruition by going around asking people if they know what they are doing, I waited.

One night we were in a shelter and all set to take a couple asleep under a quilt. Something woke them—probably my clumsiness with the flash and flashlight. They sat bolt upright and started to grin into the camera. I looked at Brandt and started to pull down the flashlight I was holding aloft. He motioned me to go ahead and I fired. Why I did not know. Certainly the picture he had set to take was no longer there.

As usual, it was a day or so before I saw Brandt again. After shooting he always hibernated in his home—then at Hampstead—and locked himself in his darkroom and printed. Phone calls had

little effect, and in any case his wife would probably answer for him in a very quiet voice similar to his own. You just waited, but you did not have to worry. Brandt and his Brandts would appear. And he did.

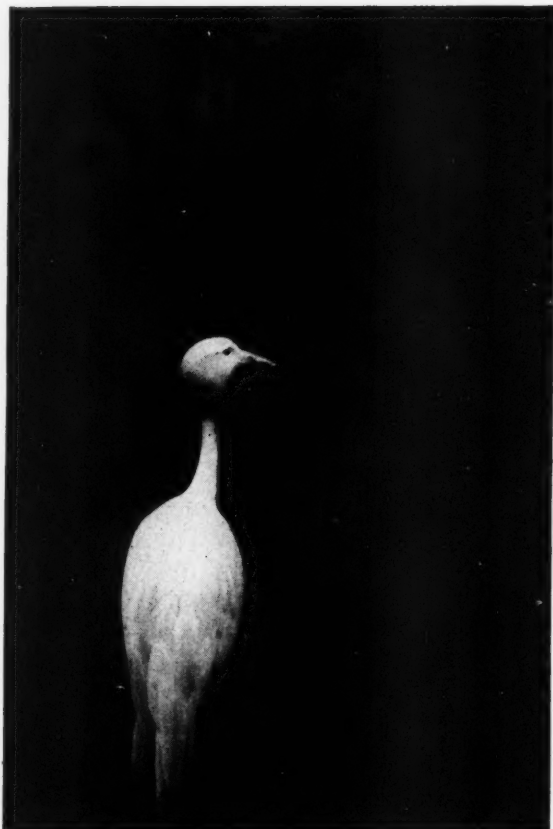
I thumbed hurriedly through for the couple in the shelter. There they were, two grinning heads. The flat light of the front flash had been removed, shadows and tones had replaced it. The quilt looked like a king's robe covering an everyday couple taking, with Cockney perkiness in a dusty, sandbagged hole in the ground, the worst aerial onslaught that had ever been unleashed on a city.

I turned to Brandt, pointed to the richness of the quilt and asked, "Did you notice this when you took it?", and to the grinning faces, "And that?" The mild eyes again went off into space, then turned and looked straight at me, and then the soft voice said slowly and deliberately, "No, I don't think I have ever seen them before."

Well, that could or could not be the Brandt I knew twelve or so years ago, and if I am wrong, it really does not matter: the truth of good pictures stands against words warped by time or man.

—Robert Butts





KEW GARDENS

creation. Everything was to be revolutionary, past sources of inspiration were declared null and void: the painter Miro announced that "he wanted to murder painting," Salvador Dali produced his notorious film *L'Age d'Or* with its strictly taboo scenes. Previously Man Ray—much closer to the Abstract school of painting than to the Surrealists—had invented the Pictogram and showed new ways of using photographic techniques and concepts. All this, says Bill Brandt, has had a lasting effect on him. Then one day he saw the first pictures of Cartier-Bresson and thought him the most interesting photographer of that time.

It can now be seen how these influences helped to shape Brandt's work: to Man Ray's abstractions he owes a sense of composition, to the Surrealists the "dream" quality felt in his pictures, to Cartier-Bresson sobriety and feeling for immediacy. And to these must of course be added the elements of his own genius—love of form and extreme sensitivity for moods.

After the Paris years Brandt returned to London where he has lived ever since. He works only on assignments, proceeding slowly and meticulously. He tries to find out as much as he can about his subject; his re-

search for a single photograph would be sufficient for an article. If he is to photograph a certain place, he will roam around it for several days in advance of the time he expects to start shooting; he observes the scene at different times of the day, under different lighting conditions. On such observation trips he carries a camera in case he comes across the one aspect that cannot be repeated at will. He makes mental notes and when he does start to take pictures it is a precise and well prepared process. If he is to do a portrait, he makes every effort to put the person at ease and generally likes to be accompanied by someone else. For years now he has been a contributor to *Harper's Bazaar*, *Picture Post*, *Lilliput*, and *Illustrated* (the last three magazines are published in England); since 1936 he has brought out five books of which *A Night in London* (1938) is perhaps the best known. He wrote the text for *A Camera in London* (1948), and fully expounded in the preface his views on photography and described his technique. But perhaps his most famous series is that of the London Underground shelters during the late war. *Page 43.*

Naturally, like all magazine photographers, he may be called upon to photograph a wide variety of subjects but he refuses to be a jack-of-all-trades: Fashion, for instance, he finds much too specialized for him (he likes best the work of Avedon). A typical assignment might be to do a portrait of a literary personality in which he would try to get something of the associations connected with his sitter *Page 120*, again it might be to do a series on a London district with the suggestion of its particular local atmosphere *Page 39*. Whatever the subject, he knows what elements to intensify in order to get the desired effect. Composition comes easily to him and he feels fairly sure of what is going to come out. In comparison with most other photographers he shoots sparingly and does not use much film.

Brandt believes that to like photography is not enough: it is important to discover what one wants to photograph and to call forth an instinctive response. The photographer must be wide open to impressions, he should prepare himself to receive visual stimulus with an unprejudiced eye. "It is part of the photographer's job," says Brandt, "to see more intensely than most people do. He must keep his sense of wonder, see the world anew." His own photographic hobby is experimental interiors of which he hopes one day to publish a selection. Interiors are, of course, most suitable for conveying an atmospheric feeling and they play a great rôle in his portraits. Many photographers, it should be noted, have followed him in abandoning the studio technique of portraiture (the counterpart of the conventional oil portrait), and have moved into the surroundings of their subject in order to try and convey something of the inner man by showing also some aspects of his "shell."

In spite of his fondness for interiors, Brandt has also worked a great deal on a particularly difficult subject which he feels he has at last mastered—landscapes. Landscapes cannot be tampered with: neither light nor compositional elements can (*Continued on page 120*)

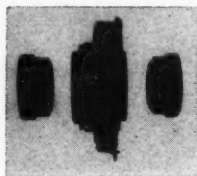




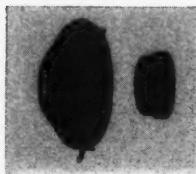
# why use a

## ◁ IT BRINGS YOU NEAR FOR DISTANT OBJECTS

Most widely known characteristic of a convertible lens is its ability to bring you closer to a distant subject by using one long focal length element of the lens. Here is an excellent example. Using the complete Raptar ( $6\frac{1}{2}$  in. focal length) the people are too small and insignificant in the scene. Although the camera could have been carried closer to get a bigger image, the people would have become aware of it and the relaxed, informal atmosphere would be lost.



This is what happened when the rear element of the lens was removed. With the front element alone, the lens has a focal length of  $12\frac{3}{4}$  in., almost twice that of the complete lens. As a result the size of the images has been doubled. The people in the scene are still quite unaware of the distant photographer and none of the atmosphere of the scene has been lost. Of course, somewhat the same effect might have been achieved by taking a small portion of the first negative, *above*, and enlarging it greatly. There's a good chance that this would not be a satisfactory result. Notice that the whole character of the scene



has been changed by coming up close in this way; not only has a physical problem of distance been overcome, but the composition has been greatly improved.

# a convertible lens?

HOW IT WORKS, WHAT IT CAN DO FOR YOU . . . BY ARTHUR J. RAMPLE

Most photographers with 4 x 5 press type cameras have only one lens for the camera, usually of normal focal length and coupled to a rangefinder. Then along comes a chance to do some portraiture, architectural or similar pictures and they find they can't do a very good job because they don't have the right lens for the situation. Not many of us can afford to own a battery of lenses of different focal lengths for the 4 x 5 camera. Besides, they're bulky and heavy to carry around for the chance of an occasional use. That's where the convenience of a convertible lens comes in.

A convertible lens is so designed that each half of it (the front element or the rear element) may be used by itself as a complete, well corrected lens. Each half of the lens, when used alone, has a focal length different from that of the other half and different from the focal length of the complete lens. For each half there is a

separate diaphragm scale on the shutter or lens mount. Thus, by using the elements separately or in combination, capable lenses of three different focal lengths are available. Complete convertible lenses are famous for their sharpness and high degree of correction. They perform wonderfully as normal lenses. However, they have their drawbacks, mainly in speed.

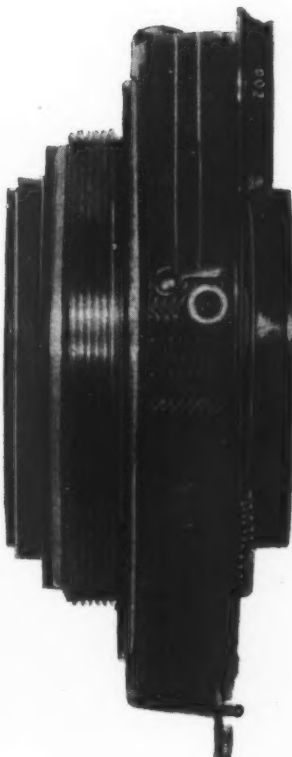
Most convertible lenses have maximum apertures of  $f/6.3$  or  $f/6.8$  when both elements are used. Maximum apertures of the halves used separately will be about  $f/12$  and  $f/16$ . They're not for high speed action or "candid" snapshotting. Nevertheless for certain types of work they are invaluable. Pictures for this article were taken with a new Wollensak Raptar Series 1A, 165mm  $f/6.8$  lens. Bausch & Lomb and Turner-Reich are other American-made brands of convertible lenses which are familiar to many professional photographers.

REAR ELEMENT,  $8\frac{1}{2}$  IN.



Here is a Hugo Meyer Plasmat-lens, a well-known convertible type. Lens elements have been unscrewed; normally each element would protrude about half its thickness from the shutter.

BOTH ELEMENTS, 6 IN.



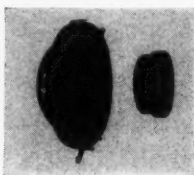
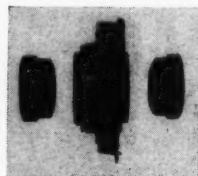
FRONT ELEMENT,  $12\frac{1}{2}$  IN.



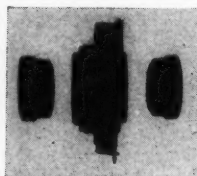
With both elements in, focal length is 6 in. With the rear element removed, focal length is  $12\frac{1}{2}$  in. For an intermediate focal length,  $8\frac{1}{2}$  in., front half is removed, rear used alone.

## HELPS TO CONTROL PERSPECTIVE ▷

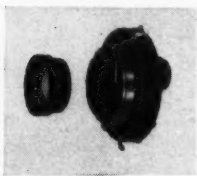
In architectural and commercial photography control of perspective is important. The perspective in a picture changes any time the camera is moved; if there are two or more subjects at varying distances from the camera their relative image sizes on the film will change as the camera is moved nearer or further away. Sometimes we distort the perspective. Bringing the camera up close to one object makes it seem huge in proportion to something in the background which in fact may be the same size as or even bigger than the foreground object. Sometimes we want to do just the opposite. In the *top* picture (6½ in. lens) the Egyptian woman statue looks larger than the man; actually, it is smaller. To show the statues in proper proportion, the camera was backed off twice as far as it was in the first picture. By this time both statues looked tiny and detail was lost. To get a bigger image, the 12¾ in. focal length front element was used alone. Not magic, just practical optics! Quite a remarkable change, don't you think?



## ◁ CUTS DOWN PORTRAIT DISTORTION



How many times have you seen this kind of a picture or taken one like it yourself? Notice how the hands and knees are distorted. This is one of the commonest portraiture problems, result of coming up close with a normal focal length lens to get a big image. In this case it was the complete 6½ in. Raptar on a 4 x 5 camera. A professional portraitist using a camera like this would employ a lens of much longer focal length, perhaps 10 or 11 inches. Most of us who have a 4 x 5 camera, such as a Speed Graphic, wouldn't have the use of such a lens. Now look at the *lower* picture. The front element of the lens was removed and the picture was taken from a greater distance with only the 10 in. focal length rear element. Compare the pleasing proportions in this picture with the distortions above. It's in making portraits that the small aperture of the single lens elements may be a handicap. However, in the absence of powerful floods, which are apt to be found only in a professional studio, flashbulbs can supply enough light.



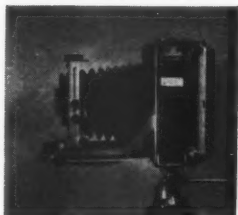


## PLENTY OF RESERVE COVERING POWER FOR TILTS AND SWINGS ▷

What do you do in a case like this? What we wanted was the complete front of the New York Public Library plus the skyscraper across 42nd St. To get it all in, it was necessary to tilt the front of the camera up with the result that all the vertical lines were distorted. Sometimes it pays to tilt the camera up sharply to accentuate this kind of distortion; the result is a striking composition. This, however, lacks dramatic impact, just looks up-tilted, is hardly a pleasing photograph.



Setting the camera level produced this result but was no help. Not only is the top of the library and much of the skyscraper missing, but the bottom half of the picture is now dominated by a large area of paving blocks. A wide angle lens from this position would include the top of the building, but would only exaggerate the big area of stone blocks. What's needed is a way to raise the camera straight up, include more of the buildings, less foreground paving.



The solution of the problem was to raise the front of the camera straight up, thus changing the area covered by the lens. All the foreground has dropped out, the top of the library is included. For this technique, the lens must have *reserve covering power*; that is, the lens must be able to form a sharp image which will cover an area much larger than the size of the film. Some lenses have so little covering power that they can barely fill the negative area with sharp images. Due to their design, however, convertible lenses have great covering power. For example, the 6½ in. Raptar was able to cover an 8 x 10 film sharply, though intended for a 4 x 5 camera.



# TRY COLOR AT NIGHT...

*When that evening sun goes down, many photographers fold up their cameras and put them away. And those who don't scarcely ever move into the wonderful realm of imaginative color which night time offers them. In every city and town there are the lights of traffic, the brilliantly lit displays of department store windows, the blinking neon signs of restaurants and theater marquees. In the country, there is moonlight on the fields, on a highway, headlights and tail lights. Wherever you turn your camera, there is light for color film.*

*The nicest thing about color at night is its unreal quality, which allows even the veriest tyro to become a color magician, an experimenter. Some of the photographers who took the pictures for this section knew what they were going to get, others hoped for special effects—and still others were startled and pleased by the results.*

*Four of these six photographers are amateurs—and the most technically intricate photograph (that by Norman Rothschild, page 53) was taken by an amateur. Most of these pictures were taken with very simple techniques, all were done with imagination. Try some of these ideas as a take-off point for your own color photographs at night. You'll find new enjoyment and a new world of effort. Here's how these seven photographs were done:*

**BRIDGE BY HERSHENHAUS, PAGE 51.** Gary Hershenhaus is an 18-year-old student at the New York Institute of Photography. He took this fascinating study of red and white streaks of traffic near the George Washington Bridge, New York City. He used a 4x5 Speed Graphic equipped with a 120 roll film back. The film was Daylight Ektachrome and he did not use a filter. The photograph is a simple double exposure. The first exposure, at twilight, was for the sky—1 second at f/16; the second, after dark, was for the car lights—5 minutes at f/16. Hershenhaus's photograph is remarkably good because he chose a place where traffic moved so fast that the streaks of light are not disturbed at all by ghost images of unmoving cars. The effect is just about as good as any photographer aged 81 or 18 might hope for. Its execution depended not on equipment, but on imagination. The same effect, given the same traffic conditions, would be possible with many cameras. Try it yourself.

**Traffic on George Washington Bridge by Gary Hershenhaus. ▷**



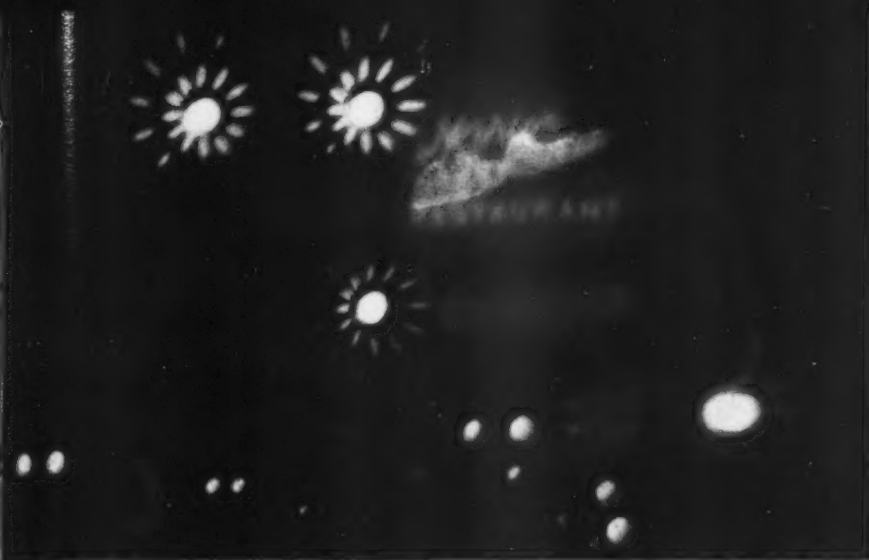




Store window at night by Reginald S. Hibshman.

Swimmer in ship's pool by Benn Mitchell.





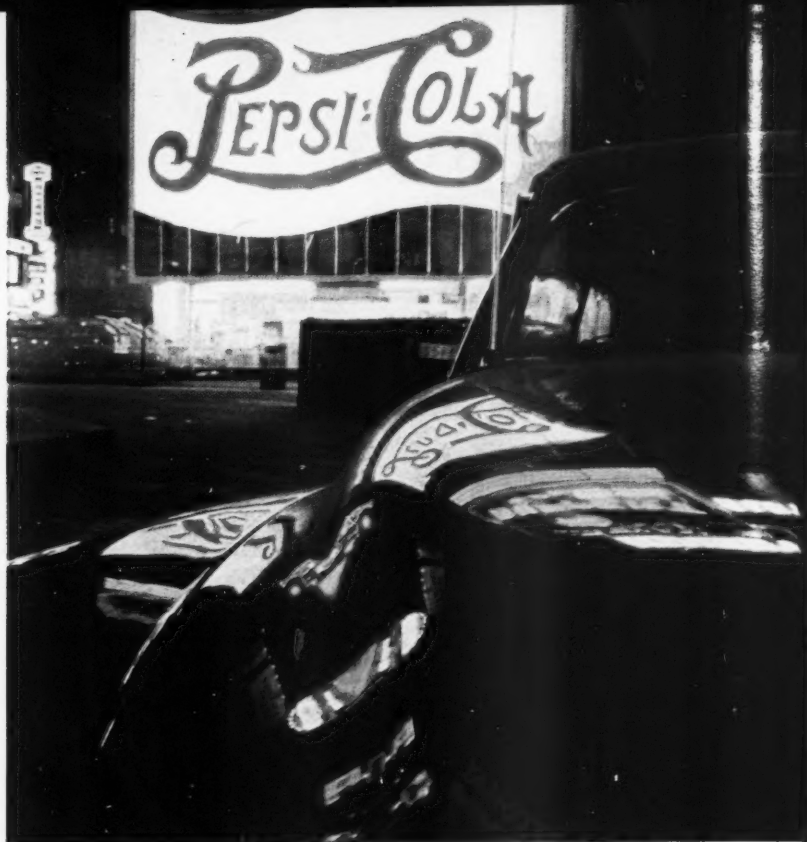
Neon signs and street lights by Norman Rothschild.

Collins Avenue, Miami Beach, by Herbert J. Flatow.



Signs and reflections by Benn Mitchell.▷

A countryside at night by Fred Lyon.▽





**STORE WINDOW BY REGINALD HIBSHMAN, PAGE 52.** If you take a walk through the shopping district of your home town, you may find a scene as photogenic as the one Reginald Hibshman found in Seattle, Washington, during the Christmas season. The important thing is to find a window with sufficiently bright colors to make an effective background for the silhouettes of shoppers. Hibshman set up the tripod at 7:30 p.m., then had to wait a half hour till the crowd thinned down enough for him to get the composition he was after. He used a Leica, 50mm Elmar lens, wide open at f/3.5 for 4 seconds. In addition to the light from the window there was some soft illumination from nearby street lamps.

**SWIMMER BY BENN MITCHELL, PAGE 52.** It isn't given to everyone to be on a ship bound from Bermuda to New York as photographer Mitchell was when he saw a girl swimming in the ship's pool and decided to try his luck at a night color photograph of her. It was 7 p.m., the sun was down and the only light came from underneath the ship's pool. Mitchell used Daylight Ektachrome in his Rolleiflex and shot f/3.5 at 1/5 second on tripod. He used a Weston rating of 24 for his film and then had his lab (Kurshan and Lang) speed up the Ektachrome as much as possible when they processed it. The speed up resulted in the not unpleasing, but unreal brown tone which marks the picture. Mitchell, as is his usual procedure, took several exposures at varying speeds. Most of them were too far under. This was the best of the lot.

**NEON SIGNS BY NORMAN ROTHSCHILD, PAGE 53.** Norman Rothschild was experimenting with a new portrait lens—a 120 mm, f/4.5 Rodenstock Imagon fitted on an Exakta camera—when he decided to see what he could do by trying color photographs of neon signs and street lamps. This lens, which has varying degrees of sharpness at different apertures, gives very soft images when used wide open. Hence the fuzzy and starry effect of Rothschild's experiment. The exposure was f/4.5 at 1/5 second.

**MIAMI BEACH BY HERBERT FLATOW, PAGE 53.** Flatow's remarkable shot is made even more remarkable by his statement that he hand-held his camera (a Leica equipped with a 35mm, wide-angle, Elmar lens) for 4 seconds! This method of operation, despite Flatow's beautifully sharp results, is not recommended. Always use a tripod when shooting anything slower than 1/50th sec. Flatow used his lens wide open at f/3.5. The film was Type A Kodachrome, no filter. He climbed a ladder to the dome atop the Ver-

sailles Hotel in Miami Beach. He stood on a 4-ft. square parapet and leaned against the dome for support when he made the shot. To steady the camera, he pressed it very hard against his forehead, held his breath.

**REFLECTIONS BY BENN MITCHELL, PAGE 54.** There is no doubt that photographer Benn Mitchell picked the ideal spot for a color shot of reflected neon signs when he chose Times Square. For in no other place is there such a variety and number. But you don't need the lights of the Great White Way to make a good reflection shot. Just pick a shiny automobile parked near a colored neon sign. Circle around till you find that the colored streaks and fantastic shapes please you, then shoot.

When Mitchell shot, he was using a Rolleiflex and Daylight Ektachrome. He used a tripod and he took three exposures at f/16—30 sec., 45 sec., 60 sec. He had determined that 45 sec. was the proper exposure, he shot over and under just to make sure. Exposures with color film can be tricky—and it is a good idea to try the 3 exposure rule whenever it is at all possible.

**COUNTRYSIDE BY FRED LYON, PAGE 54.** If you pick a summer's evening when the moon is full, you may come up with something as lovely as this shot taken near Marysville, Calif., by Fred Lyon. Lyon, who lives and works in California, used a 4x5 Linhof equipped with a 7-inch Bausch and Lomb lens for his efforts to capture the moon. His film was Daylight Kodachrome and the exposure was 30 seconds at f/6.3. The first rule to keep in mind when going after a pictorial view of the moon is to watch the length of the exposure. If it is too long, instead of a round white ball, you may end up with a white streak. Early summer nights are good for this kind of photograph since there is usually a remnant of light left in the sky to give you a good blue, yet the moon is bright enough to register on your film.

*Final hints: When shooting color at night, always use a tripod. If you don't have one, rest the camera on some kind of firm support—fence, bridge railing, whatever is handy. If you have a cable release, it is a good idea to use it. You'll avoid needless jarring of the camera that way. You don't need a fast lens. Even an f/7.7 will do if you allow sufficient time for exposure. Try starting your work at twilight when there is still some color left in the sky. Avoid pitch blackness unless you are photographing signs and want a dull background. You won't need to worry about filters. Colors are distorted at night anyway.*

# CRIME PAYS FOR WAGNER

**He makes money by  
photographing murder**

**by Edna Bennett**



Gary Wagner demonstrates good strangling form while the male model pays close attention. At the same time he reminds the girl to keep her right arm and elbow much further down.

To illustrate the discovery of a dead body, Wagner used one electronic flash unit at camera position, with a 4 x 5 Speed Graphic. Lighting was meant to show that discovery was made during the daylight morning hours.





Almost ready to shoot—Wagner adjusts the Number 4 flood, and waits for the model to remove her wedding ring, so he can go ahead and shoot. The 750-watt boom light is already in position to the left of the well-coached pair.



Here's a technique Gary uses frequently to get the realistic results needed for crime shots. About to photograph the strangling scene, he has assumed the expression he is trying to coax out of his models.

**D**ID YOU EVER WONDER who took the photographs which appear in detective magazines? Well, one of the better known photographers in this unusual field is Gary Wagner—and murder is his business. Whether the story calls for a realistic shooting, a store holdup, or the arrest of a gangster's moll, Wagner has the props, the cameras, and the know-how to turn out these illustrations. In fact, crime supplies him with a very lucrative way of making a living.

Gary's "path to crime" started a few years ago when an art director complained about the lack of good detective illustrations. This casual remark represented a challenge—to apply his commercial photographic experience to another field of work. In a short while he was making these pictures full time, and had picked up most of the "do's" and "don't's" of crime photography.

Just what are these rules? First of all, realism is a must. And it's important that these often sinister pictures show sex without resorting to near nudity. There is the ever-present problem of what you can and can't photograph. "Restrictions go in cycles," says Gary, "and we have to be very careful. Right now, a low-cut evening gown on a model is fine, but you can't photograph her in an unbuttoned blouse. A girl can show her legs naturally, but exaggerated raising of a skirt is taboo. And when the story involves extreme violence, very often you can't show it directly, but have to resort to implication."

Let's take a look and see how Gary operates. For instance, what kind of camera does he use? Where does he shoot? And how does he go about setting up a crime story? It saves time to have the props on hand—so Wagner owns enough to turn out almost any kind of shot.



The lighting setup in the final shot focuses attention on the girl, who exaggerated the grimace enough so it wouldn't register as a smile. She remembered to keep her arm down while Gary recorded the gruesome scene.



**Man Chases Girl** is the kind of action Wagner likes to take with electronic flash. He used one light at the camera, the other to the left. Background didn't matter because it would be eliminated in the magazine layout.

In addition, his prop department is full of substitutes which photograph like the real thing. If the story calls for blood, there's always plenty of ketchup. Toy guns replace real ones which require permits. And being a photographer he fills empty whiskey bottles with developer, as it photographs the same tone of gray. Because federal laws prohibit taking pictures of currency, Gary has an ample supply of phony greenbacks. And last but not least is the much photographed jail. Made of four wooden broomstick handles, tacked top and bottom to pieces of wood, it is a flimsy affair which anyone in his right mind would heave into the nearest dustbin. But when Gary gets through lighting it, and puts a prisoner inside, his photogenic jail looks just like the local lockup.

Most of the studio flood shots are made with an 8 x 10 view camera fitted with 4 x 5 back and one of two Ektar lenses: the 8½-inch for full figure work and the 14-inch for closeups. Since over half the shots call for dramatic, low-key illumination, the 750-watt boom is probably the most used light in the place. It can easily be moved to provide face or figure lighting as well as menacing shadows. The other lights are No. 4 floods in large-size reflectors.

From the pictures shown here you can see that not all shots have to be identified with a section of a room—such as the apartment “set” provided at one end of the studio. In these cases Gary spots the scene in front of a



Preparing for the jail scene, Gary adjusts the model's sweater (*above*) by pinching in the back folds with clothespins. The no-seam background shows here, (*center*) while Gary tells her she will portray a drug addict



screaming to be let out of jail. Then the jail bars are added (*right*) and the boom light is set in place for a dramatic effect. Note the typical “bad girl” clothes on the model—tight sweater and short skirt.



white background. This consists of a 50-yard roll of no-seam paper, 10 feet wide, which is unrolled to the floor, and then across as far as the action will take place. This gives him a continuous background, without the break usually found between an ordinary backdrop and the floor.

Electronic flash is another useful tool, which enables Wagner to catch strained muscular action or fleeting emotional responses more forcefully than with floods or ordinary flash. During the past year it has replaced the regular flashbulb to a great extent. Using an Add-A-Flash or two Heiland Strobonar portable units (plus extensions), Wagner can get almost any kind of lighting effect he wants. The camera for all flash lighting is the 4 x 5 Speed Graphic, which he also uses on location.

Just what happens when a magazine gives him a crime story to photograph? One of the first things Wagner does is to read the script and make notes on picture possibilities. Next come two lists—one of props; the other of the number and kind of models who will be needed. After that his secretary goes to work. It's her job to match models to descriptions and assemble props, while Gary and his assistant get things set for shooting.

The pace is fast and strenuous in a life of photographic mayhem. In a working day of about five hours, Gary makes dozens of negatives—usually one for each scene of the crime—at most two. To do this, sets and situations are kept simple, and models, *(Continued on page 118)*



To make this "bad girl" shot, the model's bathing suit was pulled off her shoulders—and Gary aimed a 750-watt boom light on the scene from below. The cigarette was burned part way, then extinguished, so smoke wouldn't get in her eyes.



Problem: show a detective finding the murder gun under the suspect's pillow, by flashlight. To do this Wagner put a No. 5 flashbulb in the torch, and rigged it to the Speed Graphic. A handkerchief was placed over the other bulb at the camera.

# CITY BOY... COUNTRY BOY

**DO THEY REPRESENT DIFFERENT PHOTOGRAPHIC PROBLEMS?**

**HERE IS JACQUES LOWE'S PICTURE AND WORD ANSWER.**

**On a very gray day country boy drives cattle to their own field to run in snow. Rollei, f/8 at 1/100th.**



A lot of people who live in the city will tell you that they have nothing to photograph. The only pictorial possibilities are in the country. Country photographers, on the other hand, will complain bitterly about the lack of action in the rural life. Well, in my view both groups are missing a bet. For there is one photogenic commodity native to both city and country life—namely, children. And they are always rewarding subjects to picture. They all smile, pant, cry and most of their dreams, emotions and thoughts are openly displayed.

All this does not mean that you can grab your camera, dash out and be assured of perfect pictures as long as there is a child for you to photograph. There are certain problems to be overcome. The single most important thing for you to do is to get to know the child and make it possible for the child to know and like you.

The time to start taking pictures is when your subject has quit paying special attention to you. It's sometimes a good idea to aim an unloaded camera at the child to get him used to the idea. He'll soon quit clowning (and all children clown and become self-conscious at first) and will move to another interest.

At this point, I just let the child run off and follow his every move, waiting for the right expression or the

typical gesture—both of which I am prepared for because I *know* the child. While my major interest lies in the human interest aspect of the story, I am always fully aware of the composition and lighting. It is always a quick decision as to whether to include full figure or just use the face in a very emotional moment. You also have to decide immediately whether to include the background as a story-telling element. Dramatic lighting or a special angle or composition may effectively heighten the value of a shot.

I use two cameras in my work—a Rolleiflex and a Contax II equipped with a 50mm Nikkor and a 35mm Biogon. The Rolleiflex is for compositional work, the Contax for following quick action. I never use flash bulbs or electronic flash because I want to remain inconspicuous and not disturb the child.

The story I use to demonstrate my ideas was done at the suggestion of a city-living editor who was struck at the different interests his son had from those he had enjoyed as a country boy. I've described how I approached the story. When I was finished I found that photographic procedure didn't have to be changed from city to country. I also confirmed my suspicions that boys are essentially boys, regardless of habitat.

**On a very gray day city boy heads for ice skating rink in New York City's Central Park with two pals. Rollei, f/8 at 1/25th.**



CITY BOY has lots of friends, few jobs. He leads a much more active physical life than many people believe. Before trying to photograph these children, I tried to become their friend. I hung around for three days, learning about their games, worries and hearing about their girl friends over numerous ice-cream sodas. Soon the kids were aware of me only as a friend, not at all as a photographer. The actual shooting took me about three days also. To demonstrate the point of group activity, I wanted to show a street ball game. I got up close to my central character to show his concentrated efforts in playing. I had to take 5 or 6 shots to make sure I had the right one—and since I couldn't see what was going on in back of me I got hit several times. I did not pose any of the pictures with this story in the sense of asking for a previsualized picture. I might suggest an idea to the child and then let him execute it his own way. If you ask a youngster to do something foreign to his nature, he'll freeze and the picture will be cold and forced.



At end of busy day, brothers watch T-V. Rolleiflex rested on floor, f/4 at 1/5 second.





**Boy, *far right*, and pals take off skates to go into cafeteria to eat. Gray day, f/5.6 at 1/50th. Rollei.**

**Ball players were shot with Contax II, f/2.8 Biogon, f/5.6 at 1/250th.**





Country sport: being pulled on a sled. Contax, f/11, 1/25th.

COUNTRY BOY has a life which begins at 4 a.m. when he starts his chores. He finds his relaxation in his horses, cows, agricultural machines. He has few friends, is happy in his closeness to animals—especially a pet horse. My job in photographing this boy was to express these things. I followed him constantly and let him get used to me so that he forgot all about me in his pursuit of his daily job. I had weather problems on this assignment—but they were physical rather than photographic. Once I had a real endurance contest, running after the boy and his sled, *left*. This and the shot *right* were both the results of pursuing action to its climactic pictorial point, while the early morning picture *below* was of a more planned nature. The tender study of the boy petting his horse came after the horse had run out of the barn and had been brought back by the boy's pleas. A child doesn't have to be beautiful to make a worthwhile subject. Nor does he have to live in a picturesque place. The neighbor's kid, your own child—any one will be photogenic, with patience and effort on your part and the desire to let him live his life naturally while you follow him, using your camera candidly.—THE END

Boy and pet horse. Contax, f/4.5, 1/50th.

Work at 4 A.M. Rollei, f/3.5, 1/10th.



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# GET THE MOST FROM YOUR NEGATIVE...

**How to make better prints, save time, money**

WHAT MAKES A FINE PRINT? How much must you know to turn out enlargements full of snap and sparkle, with the brilliant highlights, rich details, good shadows that mark a first class print? Naturally, a good negative is a good beginning point—in fact a necessity. But from then on it's up to you.

The principles of good printing are simple. Given a correctly exposed and developed negative of an average subject, plus the proper working materials, almost anyone can turn out presentable prints with very little practice. In the first article of this series (Jan. 1953) we laid out a simplified print-making technique that is virtually foolproof. That takes care of the elementary mechanical rules. But if print making depended only on a few mechanical steps there'd be no need for this article nor for the ones to follow.

Everyone should realize the vital connection between the accuracy and skill (or lack of it) with which we take the picture, and the final quality of the print we're going to try to make. Negatives must be sharp—be careful in focusing, avoid camera shake. Films should be well exposed and properly developed. Under- or over-exposed and under- or overdeveloped negatives are much more difficult to enlarge than those correctly exposed and developed. Fingerprints are murderous; dust, lint, scratches, all make the enlarging job tougher, reduce the chances of turning out a topnotch picture. All these are basic trouble-making factors that should be eliminated long before actual print making begins.

Negatives come in all sizes, shapes and, most important, conditions. When photographers are even moderately careful in film exposure and processing most negatives are average or *normal* in character, and printing them is a simple matter. But there are many others varying widely in exposure, degree of development, contrast, and other characteristics. Each is a separate printing problem, requiring a particular type of material and technique to solve it.

How do you recognize a *normal* negative, and what's one that isn't normal? What has to be done with each kind? Why are there different grades of enlarging paper and how are they chosen for use? To get the most from your negative this knowledge is essential. You might get it by trial and error after wasting much effort and material. But if you want it distilled and clarified, presented in a graphic and easy to understand manner, just turn the page and read to the end of this article.

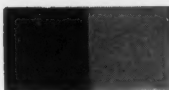
Here is a striking picture. Suppose you had a negative like this one; would you know how to get the best print from it? Read this article, discover that the principles are simple, results gratifying.

**'Flat' negative, low contrast**



**1.** This negative will not be easy to print. Shadow detail is weak or missing; the highlight areas are thin. The entire scene lacks snap, sparkle.

**'Normal' negative, easy to print**



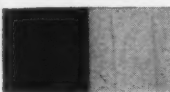
**2.** Same scene, but this is an ideal negative. Shadows show good detail, highlights are crisp but not harsh. This would yield excellent prints.

## FIRST, JUDGE NEGATIVE FOR CONTRAST, DENSITY

Take out a handful of your negatives; let's compare them with these pictures to determine their characteristics. Don't hold the negative up to a bright bulb and look through—that's wrong! Instead, lay out a sheet of clean white paper so that strong daylight or lamplight shines on it. Hold the negative a few inches from the paper, out of the light. Look through the negative *at the paper*, not at the light source. First, what's the general appearance? Is the negative so *thin* that the images are almost transparent, as in *photo 4*? Or is it *dense*, strong and black overall with images that let very little light come through, as in *photo 6*? Neither condition is desirable. What we want is a negative of *normal* density like *photo 5*. The little squares under *photos 4, 5, 6* represent the relative densities of the negatives. If you have a negative like *photo 5* look through it at a brightly lighted printed page such as this magazine. Black type should be just barely visible through the most important highlight areas in the negative. Pay particular attention to the *highlight* areas (the darkest parts of the negative) and the *shadow* areas (the lightest parts), and to the

difference in density or contrast between them. Take a negative like *photo 3*. Highlights are black, dense; shadows are thin. It is a *hard*, high contrast negative. Quite the opposite is *photo 1*, in which shadows and highlights differ very little. This negative is *soft, flat*. The pairs of little squares under *photos 1, 2, 3* give an approximation of the range of tones or *contrast* in each negative. Now look at *photo 2*; this negative is *normal* in contrast. The range of tones from highlight to shadow is about midway between those of *photo 1* and *photo 3*. Each of these negatives is a separate printing problem, solution of which will be found on the following pages. In practice it is difficult to separate *density* and *contrast* in judging a negative. In any negative a combination of both factors must be reckoned with. Ordinarily, *thin* negatives are *flat*. Negatives of *normal* density usually have *normal* contrast. Most *dense* negatives are *contrasty*. This is not an ironclad rule. A portrait negative underexposed by the light of one lamp may be quite thin but very contrasty. A foggy day scenic may be overexposed and dense, yet low in contrast. Now, please turn to page 70.

**'Hard' negative, high contrast**



3. Highlights are too dense in relation to shadows. Print would tend to have bald whites, jet blacks, very few of the intermediate gray shades.

**Don't confuse density of negative with contrast**



6. Overall, this negative is too dense, but contrast has not become excessive. With care this negative will print fairly well.

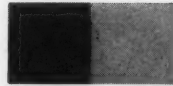


4. This negative is thin, lacks detail; yet, there is enough contrast to produce a passable picture, with careful printing.



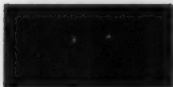
5. Density here is excellent, contrast between highlight and shadows is moderate. This will produce topnotch grade prints.

**Ideal negative to print from**



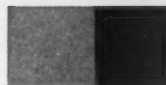
**7. If all negatives were like this, print makers would find life easier. Moderate contrast and density combine to make this one a cinch.**

**Muddy, flat; try again**



**8. This print lacks contrast; even the whites of the girl's eyes are gray. If yours is similar, try one on next "harder" grade of paper.**

**This is a good print**



**9. Clear whites, good shadows, wide range of tones suitable to subject and matching negative. Aim for these in producing prints.**



## WHICH OF THESE LOOKS LIKE THE PRINT YOU MADE?

Because negatives vary so widely in contrast and density (pages 68, 69) photographic papers have to be made in several *contrast grades* to cope with the problems of making contact prints or enlargements from these negatives. Enlarging (frequently called projection) papers come in four or five contrast grades; contact papers come in five or six grades. The contrast grades carry identifying numbers from one to four (or six) as well as names to indicate the character of the contrast grade. For example, No. 1, *soft*; No. 2, *normal* or *medium*; No. 3, *medium hard*; No. 4, *hard*. (An exception to this system is DuPont Varigam. This paper comes in only one contrast grade, but by placing filters of various colors between the paper and the enlarging light source several grades of contrast are available.)

Each of these paper grades is designed to get the best results with a particular type of negative, as follows: No. 1 *soft* paper is for use with *hard*, high contrast negatives. No. 2 *medium* is for *normal* negatives of moderate contrast. No. 3 *medium hard* goes with *slightly flat* (or *soft*) negatives. No. 4 *hard* paper helps out with *flat*, *low contrast* negatives. It is not necessary

to have equal stocks of all paper grades on hand. Most negatives can be printed on No. 2 paper. No. 3 grade comes next in frequency of use. Once in a while you need a few sheets of No. 1 or No. 4 for a difficult negative. To get the most from a negative it's necessary to pick the right contrast grade of paper to print it on. Study the illustrations for this article. They will make it simple for you to match negatives and paper grades. In particular look at the four prints on these two pages. Here is an excellent negative—it printed well on No. 2 *medium* paper. It was also printed on three other grades of enlarging paper to show what happens when the wrong grade is used. The four pictures make up a graphic comparison chart against which you can judge your own success in matching paper grades to negatives. Buy a small package of each of four contrast grades of enlarging paper. From your negative file pick out a few pictures of various kinds. From each negative make four prints—one on each grade of paper. You will then know more than most photographers do about how paper grades work. In addition, you will find it much easier to turn out good prints. Now please turn to page 72.

### Contrasty, but not too bad



10. For this subject, too "hard". Go one paper grade "softer." For more dramatic subject, this might be considered acceptable contrast.

### 'Way off, harsh and horrible

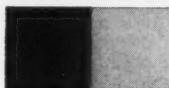


11. Such a print shows use of too "hard" a paper. In this case the paper should be two grades "softer" to get a really good print.

## TO REDUCE HIGH CONTRAST USE 'SOFT' PAPER GRADES

This negative has a great range of tones. Highlights are dense, black; shadows are thin, have little detail. Using hypothetical figures we can say that the shadow areas could let through at least 35-40 times as much light as the highlights; it has a tone range from dark to light of about 35 to 1. Think of this in terms of a long row of little squares such as those shown under *photo 12*. Starting with the black square, representing the densest part of the negative, there would be 35 such squares, each a shade of gray a little bit lighter than the preceding one, finally ending up in a clear white square; each square represents one tone in the negative, from the darkest to the lightest. This negative was printed on No. 2 *medium* paper, *photo 13*, but unsuccessfully. No. 2 paper has a moderate range of tones, perhaps 20 to 1 (also hypothetical) to match the tone range in negatives of moderate contrast. It is impossible to compress the 35 tones of the negative into the 20 tones which the No. 2 paper can reproduce. No. 1 *soft* paper, however, is made just for this purpose. It has a longer scale of tones than the No. 2 (perhaps 30, hypothetically) and is thus able to reproduce more

### Negative of high contrast



12. This negative has a great range of tones; some areas are almost solid black, others are practically clear. It is very contrasty.

### Negative of very low contrast



15. This negative is almost a monotone; everything is in shades of gray which differ only slightly. This one is a really flat negative.

### Print on No. 2 paper, muddy



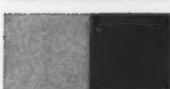
16. Print on No. 2 "normal" contrast paper is muddy, flat, has no highlights or blacks. Paper's tone range is too long for negative.

**Print on No. 2 paper, too harsh**



**13.** No. 2 "normal" contrast paper cannot handle the great differences between highlight and shadow. Print is too contrasty.

**Print on No. 1 paper, much better**



**14.** No. 1 "soft" paper gives extra long range of tones, is able to handle contrasty negative, make a print of more normal contrast.

**Print on No. 4 paper, more snap**



**17.** No. 4 "hard" paper has short range of tones, more closely matches those of negative. Result is print more normal in contrast.

**TO BUILD UP CONTRAST  
USE 'HARD' PAPER GRADES**

of the tones in the negative, *photo 14*, although it cannot handle all of them. Quite the opposite situation arises in *photo 15*, a negative with a very short range of tones. If we laid out a row of gray squares representing the tones in this negative there might be only five of them (tone range of 5 to 1, perhaps). This negative also was printed on No. 2 paper, unsuccessfully, *photo 16*. No. 2 paper, as pointed out above, can reproduce a range of about 20 tones from black to white. It is impossible to spread out the five tones in this thin negative to make use of all the tones in the paper, so in the print there are no near whites or near blacks—only a few shades of gray. No. 4 *hard* paper is designed specially for this situation. From white to black it has a very short scale—perhaps 10 tones. This does not quite match the 5 tones in the negative, but it is close enough to make a substantial improvement in the final print, *photo 17*. Now take a quick look back at page 70. Keeping in mind what has been explained here see what happened when one negative with a moderate range of tones was printed on four different contrast grades of paper. (Continued on page 112)



**AN EASY WAY** to get variety in your pictures is to print two negatives together on the same piece of enlarging paper. Not only will you get unusual effects, but you'll have a chance to use some of those less successful background shots which all of us have taken at one time or another. There are several advantages to printing double—instead of each negative separately on the same piece of paper. For one thing, you see exactly what you get before exposing. For another, you can crop, compose, and dodge right on the enlarging easel, while the complete picture is in front of you.

To get striking results, at least one shot in each pair should have strong contrast. So look through your old negatives. Pick out a handful of likely looking ones, and start making combinations. Sooner than you think you'll find several pairs which seem fine for double printing.

While each of the pictures on these pages was made with two Rolleiflex negatives, placed together in the enlarger so the edges met—you can do the same thing with any size film. It's also easy to place one negative at an angle to the other, and still fit both into the enlarger. Supposing your slide carrier won't accommodate them in this position? The answer, then, is to make a simple substitute with inexpensive material. Two clean pieces of glass the same size as your *(Continued on page 104)*

## printing double is no trouble

Photographer Benn Mitchell didn't achieve the cutout effect *above* with scissors—but by combining one old negative of a bakery wall and window with a picture of a nude. The background negative was placed on its side to produce this interesting result, as awning, awning supports, reflections, and fire escape cut into the figure of the girl. To make the picture at *right* Mitchell used an out-of-focus close-up of the same wall. The second negative was a picture of a girl photographed against a striped background, with left arm and hand purposely stretched out toward the camera.







Two negatives—not three—were combined by Benn Mitchell to produce this double printed picture. Each figure was photographed against the same pattern background. And the lamps at upper right, held No. 1 floods. In printing, Mitchell placed both negatives in the slide carrier of his enlarger—then printed them together on a single piece of paper.

# the Camera Clubs

by MABEL SCACHERI



Throughout the country there are thousands of teen-age fans wistfully eyeing adult camera clubs and wanting to join. A great many of these juniors own first-rate equipment. They know their stuff, and they make pictures that often put their elders to shame. Still, most clubs have an age limit in their membership rules. To join, you must be grown up.

It does seem kind of mean to brush off the younger set this way. Many clubs get twinges of conscience and think maybe they should organize a Junior Group or Teen-Age Auxiliary.

Obviously a Junior Group will eventually supply new members for the adult club—energetic young people already experienced in the ways of camera clubs. Many of the juniors will, of course, be the children of adult members, and the young-fan club can make for pleasant parent-child relationships.

Now let us see what such an organization entails, in work and time for the grown-ups. I can report the experiences of a typical club which tried out the plan. Many of the members were afraid the kids would wreck darkroom equipment. As far as I can tell, they were not as hard on things as their elders! They turned out in droves for the organization meeting, and took

readily to the idea that they should elect their own officers and run their own meetings.

But oh boy, those meetings! Everybody talked at once—straight through any lecture being given by an invited speaker. The young club president couldn't keep order. The adult counsellor from the original club was always having to shout, "Cut out the noise, fellows. Didn't you come here to listen to Mr. Jones?" The young fans didn't really mean to be ill-mannered. They just didn't have the self control to master that youthful enthusiasm.

Eventually the group petered out, because the adults just could not find the time, not to mention the brute strength, to run things. I don't know whether the main trouble was the size of the junior group—some 50 or 60 teen-agers—or whether too much was being asked of too few of the adults.

Anyway, I can make a few suggestions to any club contemplating a junior group. First of all, make sure that a majority of the members of the adult club are really interested. Then, try out several plans for running things before you give up the idea as a bad job.

You might, for instance, simply invite the juniors to four regular sessions

of the adult club each year. That, I am sure, is what the young people really want! They're just crazy to be grown up—to do everything Pop does.

Take the juniors on a couple of field trips during each club year. They are just wonderful on trips. Those young legs are simply tireless—the kids are full of enthusiasm—and they have a swell time taking pictures. In addition, it's easy to mingle fans of all ages in a field trip. Any club can manage 10 or 12 juniors and work them into some of the club activities. And a handful of teen-agers in a much larger crowd of adults will not indulge in the horse play, back talk, and just plain talk-talk-talk during a lecture which makes an all-junior meeting such a pain in the neck to the unfortunate elder trying to manage the session. Here's another idea. If your club has no darkroom, find out how many of the juniors need training in basic photography. Then see whether some of the members will take on one or two juniors, at their own homes, and teach them the fundamentals.

You will be surprised how fast they learn. If I have to teach photography to a novice, give me a youngster any time, rather than some older person who has forgotten how to pay attention to a teacher. Teach the young people one or two at a time, if you can. When handling five or six, keep them all busy every minute, mixing solutions, cleaning trays and tanks, washing prints. It is during the lulls that they break out with those wrestling matches.

The juniors like to turn in prints and have them judged and rated on print nights, too. But do have the critical comments made by competent adults. The young people do not have the experience in viewing pictures, nor the tact in expressing their ideas which makes good critics.

Kids, you know, are apt to be conservative. And while they do come up with fresh ideas now and then in shooting pictures, they are inclined to crack down on any novelty found in the work of another young fan. So get a modern-minded grown-up to make the comments and encourage originality.

To sum up, measure the depth of the pond before you plunge in, and don't attempt too much at first. Try out the younger group with field trips and invitation meetings, to see how well the juniors blend with adults. Don't expect old heads on young shoulders, no matter how well-mannered, intelligent, and photographically skillful the young people are. Realize that a junior group takes a lot of steering, but be prepared to have the young "officers" handle as much as they can. Don't be disgusted and huffy if the kids behave as though they were in school and you were a teacher they had to outsmart. That is the sort of world they know. The ideas of self-government and self-discipline are very new and hard for them. And the larger the group the crazier they act—just like adults. Say, how reasonable and orderly is the average political rally?—THE END.



"Now... Let's see if we can remember what we learned yesterday..."

The  
**Kodak**  
BULLETIN

# How to select an enlarger

Your enlarger is the heart of your darkroom, an investment for years of use. Choose it with extreme care. If you're using an old, out-dated enlarger, now's the time to make a change.

A good enlarger for the amateur photographer must be solidly built, easy to manipulate, and safe for negatives. It should have the best available illumination system, for good printing speed, good printing contrast, good visual

contrast for focusing, and cool operation. For the serious worker, it should provide for lens interchange, perspective correction, and a range of negative sizes; and it should be adaptable to other uses, such as copying and slide making. And it should sell at a reasonable price.

For reference here, let's use the Kodak Fluorolite Enlarger, since it embodies all these features. Once you've compared, this is most likely the enlarger you'll choose.

**Check the illumination.** An "integrating sphere" lamp house with fluorescent "cold" light is the modern source. This is the illuminating system on both the Fluorolite and low-cost Kodak Hobbyist Enlarger (below). Inside of lamp house should be brilliant pure white for top efficiency. Ordinary "off-white" paint does not compare with the special intense white used in the Kodak lamp houses.

**Check the balance.** Fluorolite's spring counterbalance assures easy raising and lowering of enlarger head.

**Check the range.** Don't be limited by the height of the enlarger column. Fluorolite head swings entirely around, for projecting big blowups all the way to the floor.

**Check the coolness.** Circline fluorescent light is safer for negatives. Lamp house never becomes hot in these enlargers.

**Check the handling.** Fluorolite's smooth vernier controls allow swift simultaneous two-hand manipulation. No irritating "stop-focus-reset" routine. No locking and unlocking of controls. The speed of auto-focusing, plus the precision of visual setting. This is modern design, and a joy to use.

**Check the controls.** Tilting head and rotating negative carriers allow perspective control in all planes! Swinging head and rotating carrier permit you to center any part of the image squarely on the easel.

**Check the scope.** Fluorolite's long bellows allows wide range of enlargement. Lenses interchange—you choose the focal length that's right for the negative.

**Check the materials.** Fluorolite uses the right material for each part. Long-lasting neoprene for the bellows. Rigid steel for the column and bar-frame bracket. Big, comfortable, easy-to-grasp plastic knobs. Heavy-gauge sheet steel for the base. Special ultra-white paint in the lamp house. Heavy-duty underwriters-approved wiring. This enlarger is built for long, faithful service.

**Check the rigidity.** Fluorolite column is deep-anchored—extends all the way to the bottom of the all-metal paper-cabinet base. Better than just screwing a column to an ordinary baseboard. Smooth steel tube gives maximum freedom from vibration without excess bulk.

**Check electrical safety.** Fluorolite connections are safe and permanent—made at the factory. Heavy-duty cord from base to lamp house is self-coiling—avoids kinking and fraying.

**Check versatility.** Fluorolite, with accessories, becomes a copying camera, movie titler, slide-making camera, photomicrographic camera, and a view camera (with rotating swing back) for either studio or outdoor use!

**Check convenience.** Light-tight cabinet base holds paper—and test strips—right at hand.

**Check value.** Weigh all the features against the price. Fluorolite price, \$99.50 without lens... a "most-for-your-money" value. (Price subject to change without notice.)



EASTMAN KODAK COMPANY, Rochester 4, N. Y.

**Kodak**



# How to select flash equipment

Flash equipment, whether you use it daily or infrequently, must be efficient, positive and dependable in action, uniform in illumination, easy to handle, and versatile enough to meet your needs. First-rate design, which assures these qualities, need cost no more than inferior design. It frequently costs less.

The flash equipment you select should depend upon the type of camera with which it is to be used, the amount of use you will give it, and whether or not you will want to use multiple extensions (which demand B-C, battery-condenser, power). Some equipment, such as the professional-level Kodak Ektalux equipment at right, is designed to cover every likely contingency. Other units, such as the Kodak Standard Flashholder below, are designed to cover the widest range of amateur needs at moderate cost.

## CHECK

- ✓ 1. Reflectors
- ✓ 2. Grip
- ✓ 3. Alignment
- ✓ 4. Power
- ✓ 5. Versatility
- ✓ 6. Fittings
- ✓ 7. Connectors
- ✓ 8. Price

Check the reflectors. Shape, depth, and surface are all important. Too deep a bowl leads to "hot spots"; too shallow a bowl spills and wastes light. Kodak reflectors have the correct shape and surface to distribute the maximum of light uniformly over the picture area.

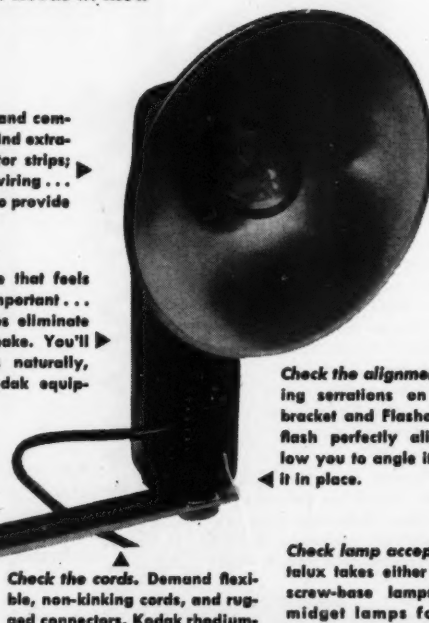


Check the power. Standard photoflash battery power will meet your needs if batteries are fresh and you use only one lamp. For greater dependability, with one lamp or several, choose B-C (battery-condenser) power. It's built into the Ektalux Flashholder (above); can be added to the Standard by inserting a Kodak B-C Flashpack.

Check the connections. Open it up and compare. In Kodak equipment you will find extra-heavy battery contacts and connector strips; firmly soldered, properly insulated wiring... all to keep electrical resistance low, to provide dependable fire power.

Check the grip. A shape that feels "right" in your hand is important... it gives steadiness, helps eliminate picture-spilling hand shake. You'll find your hand shapes naturally, comfortably, around Kodak equipment.

Check the bracket. Look for rigid, non-slip brackets. This is U-channel steel, with thick non-slip pad inserted, cemented, and riveted in.



Check the alignment. Matching serrations on Standard bracket and Flashholder keep flash perfectly aligned—allow you to angle it and lock it in place.

Check the cords. Demand flexible, non-kinking cords, and rugged connectors. Kodak rhodium-plated connector contacts won't corrode; they assure dependable performance.

Check the price. Weigh it against features and quality. Kodak Ektalux Flashholder, \$29.75 to \$33.85, depending on bracket. Extension units, \$12.40. Numerous accessories available. Kodak Standard Flashholder, \$8.25. B-C Flashpack, \$2.95.

Check lamp acceptance. Ektalux takes either midjet or screw-base lamps; focuses midjet lamps for normal beam, or wide flat spread for color.

Check lamp-handling capacity. Ektalux handles up to 3 lamps with one battery; up to 7 with two batteries. Standard, with B-C Flashpack (at left), handles up to 3. Either unit can be used on camera or off, on 15-inch, 3-foot, or 20-foot cord.

Check the convenience. The right exposure is just as important in flash photography as in outdoor work. All Kodak flash equipment carries the flash exposure data you need on the back of the reflector.

Check the versatility. Professional-level Ektalux provides for one lamp or many; elaborate light set-ups at need; cameras with or without internal sync; remote camera operation.





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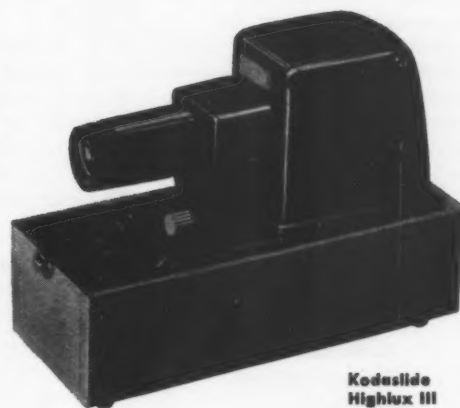
# How to pick slide-viewing equipment

Slide-viewing equipment covers an enormous range—in type and quality. The unit that's best in a theater is not necessarily best for a small living room. And exterior design is not a good index of mechanical and optical quality—sharpness, screen brilliance, uniform illumination, image warmth, proper cooling, quietness, easy operation. In any wise choice, these are the three basic questions you want answered:

1. Where will I use it?
2. How large is the audience?
3. How can I get the most quality on the screen—at least cost?

## For home showings and average groups

For high screen brilliance, crisp image quality, easy use, long service, and moderate cost, you'll want to check the qualities of the new 300-watt Kodaslide Highlux III Projector. Its quiet, powerful blower base, with double-channel ventilation for both lamp and slides, assures safe, low operating temperature. Its Lumenized optical system, with aluminized glass reflector, Lumenized double condensers, and the highest-quality heat-absorbing glass obtainable, puts 50 percent more light on the screen than a non-Lumenized 300-watt system. The price, \$56.50. Kodak Highlux II, 200-watt, \$36.50, has same optical system; can be converted to Highlux III by adding 300-watt lamp and blower base. For greatest thrift, good quality, and adequate illumination for moderate-size home shows, check the 150-watt Kodaslide Merit Projector, \$26.10. All three units have the unique top-slot slide feed which eliminates side-to-side jarring and unintentional repeating.



Kodaslide  
Highlux III  
Projector

(price includes case)

## For intimate showings, utmost convenience

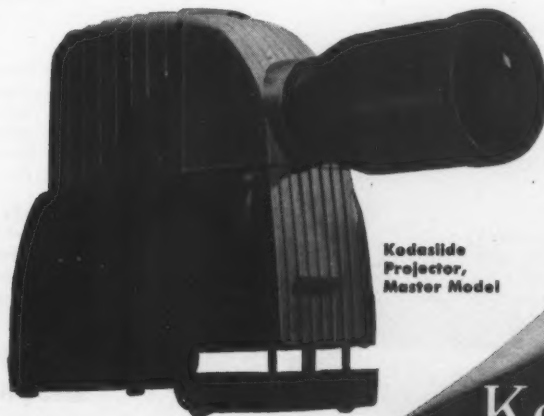
For yourself, for viewing your slides whenever you want to without disturbing the rest of the family, or for intimate group showings, the Kodaslide Table Viewer 4X or Model A will be desirable. These combine projector and screen in one compact, attractive unit, always ready for use at the touch of a switch, day or night, even in a fully lighted room. Slides are enlarged on the black Kodak Dayview Screen, which retains full contrasts . . . sparkling, brilliant highlights, deep, rich shadows. Illumination is uniform, and image is not washed out by daylight or room lights. Precision optical systems, easy feeding of slides, focusing controls to compensate for different types of slide mountings. Price: 4X, \$49.50; Model A, \$97.50.



Table  
Viewer 4X

## For big audiences, professional showings

The Kodaslide Projector, Master Model, is a top-quality, professional-type unit. Heavy all-metal construction; quiet, heavy-duty blower for top-efficiency cooling; accepts lamps 1000-watt to 300-watt. Choice of Kodak Projection Ektar Lenses,  $f/2.3$ , and Kodak Projection Ektanon Lenses,  $f/3.5$ —5-inch or  $7\frac{1}{2}$ . Price, \$169 up, depending on lens.



Kodaslide  
Projector,  
Master Model

Kodak

# How to choose sound projection equipment

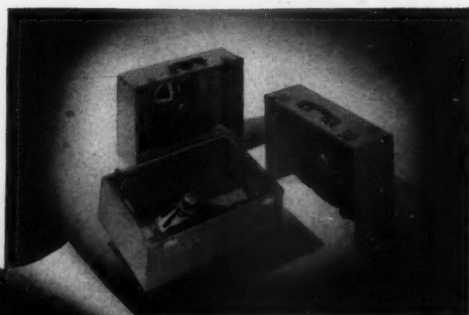
Considering a sound movie outfit for home entertainment, to facilitate school educational programs, for the projection of religious films in your church, or for training or selling in your business? Then you'll want equipment of convincing performance and complete dependability under the widest variety of operating conditions. In selecting your projector, it pays to know what to look for . . . whether you are buying for your own use, or have been consulted as a photographic expert by your local PTA, club, church, or business associates. Check on the factors listed on this page—and you will find that the Kodoscope Pageant Sound Projector provides the right answers—every time:

## LOOK FOR:

Screen Detail  
Sound Quality  
Size and Weight  
Ease of Use  
Range of Use  
Need for Service

**Check Portability:** Light weight, ease of packing and carrying are definitely desirable. The Kodoscope Pageant Sound Projector, complete with speaker in an attractive carrying case, weighs but 32½ pounds.

**Check Adaptability:** For large audiences in large halls, or for difficult acoustical conditions, a Pageant Multi-Speaker Unit is available—3 extra speakers in matching case (shown below). List price, \$92.50.



The Kodoscope Pageant Sound Projector, 16mm.

**Check Ease of Maintenance:** Experts have listed over- and under-lubrication as the two major causes of projector loss of use. The Pageant, and only the Pageant, has permanent lubrication built right into a 16mm. sound projector!

**Check Tone Quality:** The Pageant audio system is built to high fidelity standards, delivers 7 full watts of distortion-free power.

**Check Reproduction Fidelity:** Sound should be "focused," too. The Pageant's Fidelity Control permits easy sound focusing to the emulsion side of the film, whether it's "up" or "down."

**Check Tone Control:** The Pageant's full range tone control permits the bass and treble tones to be balanced to audience size and likes.

**Check the Price:** At \$400 the Kodoscope Pageant Sound Projector is your most economical sound projector selection . . . for its outstanding and exclusive features . . . for its unexcelled performance . . . for its almost complete freedom from maintenance needs. It is available at your Kodak dealer's . . . or write Rochester.

**Check the Screen Image:** A 2-inch f/1.6 Kodak Projection Ektanon Lens with unique "field flattening" element, and a 750-watt lamp, give clear brilliant pictures with corner-to-corner screen sharpness. A 1000-watt lamp (on AC only) and accessory lenses are available for long throws and larger screens.

**Check Capacity:** The Pageant accepts 2000-foot reels for 55 minutes of uninterrupted sound movies; 1 hour and 20 minutes of silent shows.

**Check Versatility:** The Pageant accepts either silent or sound films. Connections for microphone or record player add to its usefulness.

**Check Ease of Threading:** Threading is simple and direct with the Pageant. The film path is clearly marked on easily followed guide plate.

Prices are subject to change without notice.

# Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

# Dr. Cinema Says . . .

*Save film by shooting more!*

Shoot more scenes . . . and save film, is one answer to the ever-present problem of movie-making costs. And a seemingly self-contradictory directive like this one should serve to get a lot of readers in on this month's discussion, out of skepticism or just plain curiosity.

Well, having stuck my neck out, to all intents and purposes, it's only fair that I admit to being back with one of my favorite movie-making subjects: continuity.

Shooting a film—amateur or professional, for that matter—usually has as its aim the telling of a story. In that respect the motion picture has much in common with narrative writing. But the means at the disposal of an author differ from those you can use as a cinematographer, in several important ways. For one thing, the pencil-pusher can take a character or an incident and toss in all sorts of sidelights if he chooses to do so. He can use dialogue to acquaint you with his hero's personality, motives, methods and actions. Or he can use literary devices to set the scene, develop action to an interesting point, or change of location.

Some authors employ considerable detail in this way. Others do it in much terser fashion. In either case the book or story is written to be read at leisure—there's no need to rush matters anyway when you have plenty of time.

Not so with your film. First of all, you aim to keep your audiences with you every second, and without turning them loose until the end of the film. A story or book conceivably can be laid down for a while, if necessary. But once you start that projector rolling, you and the audience keep on to the end of the line, for better or worse. No stops.

Hollywood knows this—hence the cutting room, and the position of importance a really good film cutter occupies. Even a lengthy feature production in the professional field must move and keep moving right up to that final fade-out. And it must do the best possible job of description and information in a rather limited period of time.

Same way for the amateur—except that you and I can't run wild with vast yardages of film as the studios have been known to do. We don't want to skimp, but most of us have to be careful with that Yankee dollar.

So Doc Cinema tells you to save footage by shooting *more* scenes! Well, let's take an example and let me try to fight my way out of this one.

Say you're filming a camping trip, and you want to depict the start of a typical day en route. You have a central character whom we'll call Joe. On this particular morning it's Joe's turn to prepare breakfast for the party. First he has to get his clothes on—those he didn't sleep in. But do you hold the camera on him while he laces every eyelet in those knee-length boots? No. If he shaves (and he's crazy if he does shave on a canoe trip, but there are such people), do you show the whole dreary process? Nope. Show him lathering his face, come in for a closeup of five or six razor strokes. Then skip to the cleaning of the razor and the face-rinsing routine.

And here's a good place for working (*Continued on page 36*)

MOVIE SECTION

# try movie making with compass and ruler...

ANY SO-CALLED "RULE" of composition is as easy to puncture as a paper bag filled with water. Yet when properly used, some of the basic principles of composition can do wonders towards increasing the emotional impact of a movie scene.

Simple geometric designs are the key to most of these compositional mood-makers. A circular composition, for example, tends to evoke an entirely different emotional response in a viewer than a composition based upon a jagged line. Whereas the circular composition suggests a feeling of orderly, almost static tranquillity, a composition based upon a jagged line conveys an impression of violent motion (such as lightning), or confusion.

Once a movie-maker understands the mood a compositional design is likely to emphasize in a scene, the battle is half won. The only thing to guard against is going overboard in the matter. Choosing a compositional arrangement to fit the mood of a scene is like choosing a proper camera angle, or deciding between a long shot or a close-up. It has to be arrived at by considering the film as a whole as well as the individual scene.

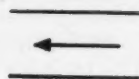
The illustrations shown here are from a 16mm film that Peter Gowland shot one afternoon while his youngsters and their friends were whooping it up as "Cowboys and Injuns." Although the plot was a Topsy affair which "just grewed" as it went along, Pete used geometric compositions whenever he felt they would help point up the mood or action of the moment. The diagram beside each picture explains the basic composition that was used. Why not give this technique a try next time?—A. Ahlers



**1. MR. AND MRS. COWBOY** bring their child to town. This is a neutral opening. The circle formed by the trees not only frames the scene, but also emphasizes the mood of calmness and serenity.

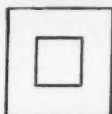


**4. HIGH NOON REST.** Three subjects linked together provide no center of interest—hence this is an intentionally static shot which sets stage for action to come when Cowboy family takes siesta.



**7. THE CHASE.** Movement across the screen in one plane should not be given too much footage because it gives a feeling of monotony. Following movement with camera will pep it up a bit.





**2. BARTER WITH INJUNS** is still a peaceful bit of action. Square framing retains the circle's calmness, but is more rigid and uncompromising. Here it conveys a feeling of impending action.



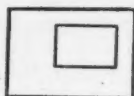
**3. INJUN TROUBLE** is promised by this cut to a shot in which lurking redskins dominate the foreground. The eye is led naturally to the unsuspecting Cowboy family because they are in motion.



**5. ATTACK.** A triangular composition emphasizes the danger "descending" upon the victims. The effect would be stronger if the Indians were closer together. They kidnap child for ransom.



**6. THE SEARCH.** An inverted or off-balance triangle suggests unsteadiness or uncertainty. The overhanging cliffs in this case help accentuate the Cowboy parents' feeling of apprehension.



**8. THE FIGHT.** A rectangle (or square) composition normally suggests peace and calm. Here it is used as an exception to the basic principle involved. The framing gives shot dramatic impact.



**9. HAND TO HAND.** This zig-zag composition (if you can call it a composition) helps emphasize the excitement and confusion of the struggle. The Cowboy, naturally, wins. (Continued on page 84)

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**COMPASS AND RULER**

(Continued from page 83)



**10. THE RESCUE.** The basic composition here is again a pyramid or triangle. But while it is dramatic enough with both foreground and background interest, it does not convey much of the feeling of "strength" usually associated with this design. This is further proof of the point made in the text, i.e., certain basic designs will often help emphasize a mood—if action compliments design.



**11. JUGGED.** The Indians have been put in the local gaol to repent their misconduct. This melancholy "squaw" isn't going anyplace, and the static circular composition definitely helps say so. The vertical lines of the spike fence also strengthen the feeling of immobility.



**12. HAPPY ENDING.** On the promise that they will mend their ways, the Indians are released. This fade-out shot makes use of the bleak hilltop lines to lead the eye to the center of interest. **THE END.**



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## salon calendar

### \*21ST MINNEAPOLIS (MINN.) INT. EXHIBITION OF PICTORIAL PHOTOGRAPHY AND COLOR SLIDE EXHIBITION.

Prints close January 13; slides January 19. Fee, \$2 and \$1 respectively for 4. Write Warren Anderson, 123 So. 7th St., Minn.

### \*19TH NEW YORK INT. SALON OF PHOTOGRAPHY, NAT'L HISTORY MUSEUM.

Closes February 14. Exhibit, March 8-22. Fee, \$2 for monochrome, color and hand-colored prints. Write Karl Kunkel, 326 East 30 St., New York 16, N. Y.

### \*61ST TORONTO (CANADA) INT. SALON OF PHOTOGRAPHY.

Closes February 21. Exhibit, March 17-28. Fee, \$1 for 4. Write R. A. Panter, Toronto Camera Club, 2 Gould St., Toronto.

### \*9TH SAN FRANCISCO (CAL.) INT. COLOR SLIDE EXHIBIT.

Closes March 1. Exhibit, March 14-24. Fee, \$1 for 4. Write B. H. Ladensohn, Photochrome Club, Box 188, San Francisco 1.

### \*9TH LOUISVILLE (KENTUCKY) INT. SALON OF PHOTOGRAPHY.

Closes April 1. Exhibit prints, April 25-May 9; slides, April 21 and 24. Write E. F. Humphrey, 4722 Burkley Ave., Louisville 14, and Catherine Wiley, 2082 Douglas Blvd., Louisville 5, Kentucky, respectively.

### 22ND BOSTON (MASS.) EXHIBITION OF PHOTOGRAPHY.

Closes April 6. Exhibit, May 3-10. Fee, \$1 for 4. Write Lillian Donnelly, 15 Avalon Road, Milton 87, Mass.

### \*6TH ANNUAL EL CAMINO REAL (CALIF.) INT. COLOR SLIDE EXHIBIT.

Closes April 11. Exhibit travels April and May. Fee, \$1 for 4. Write Smith McMullin, 1236 Compton Ave., Los Angeles 21.

### ST. LOUIS (MO.) INT. EXHIBITION OF PHOTOGRAPHY, COLOR AND STEREO SLIDES.

Closes April 15. Fee, \$2 for monochrome, color prints; \$1 for slides and stereo. Write Jane Shaffer, 5466 Clemens Ave., St. Louis 12, Missouri.

### \*12TH ANNUAL CINCINNATI (OHIO) INT. EXHIBIT OF PHOTOGRAPHY.

Closes April 18. Exhibit, May 6-20; slides, May 6, 12, 19. Write Ray Riedinger, 3875 Kirkup Ave., Cincinnati 13, Ohio.

### \*BERGEN COUNTY (N. J.) INT. EXHIBITION OF PHOTOGRAPHY.

Closes April 25. Exhibit, May 10-25. Fee, \$1 for 4 prints or slides. Write G. J. Munz, 37 Homestead Place, Bergenfield, N. J.

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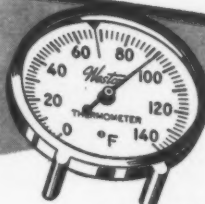
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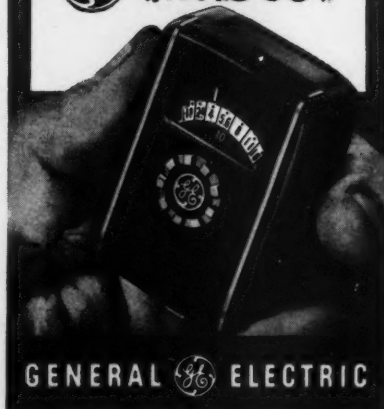


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## DR. CINEMA

(Continued from page 81)

in an additional scene to move your story along. While Joe shaves, cut in a shot or two of one of the other men gathering or chopping wood and starting the fire. Not a lengthy sequence, no—just some brief footage interspersed with other short shots of Joe's shaving business. Result? You've increased the interest and you've told more of a story than you could have done by using far more film on long drawn-out sequences showing the complete shaving or wood-gathering or fire-building actions.

Let's go a little further. Joe is cooking breakfast now. A few close shots of the fire and utensils in use can establish the menu—bacon, perhaps eggs or pancakes, and coffee. In between these food closeups get some brief footage showing what goes on among other members of the gang.

Interperse these various activity scenes with cut-backs to the cook and the food. Finally you're all set for the logical climax to this series—a close shot of Joe's hands as he bangs the pan with a spoon, followed immediately by a medium shot of his face (and perhaps a close shot of his mouth) as he yells, "Come and get it!"

I hope you've noticed three things in the discussion so far. First, there's a main character (Joe), around whom all this filming activity is centered. This holds things together. Next, most of the shots have been either medium or close-up. (Generally speaking, scene length diminishes as subject distance is reduced.) This increases the narrative quality, accelerates the tempo, and requires only minimum scene length for adequate coverage. Finally, in no single scene has the action shown been covered in its entirety. By interspersing snatches of different action you've managed to convey a definite impression of each. Especially have you put across the main idea that breakfast was being prepared, and prepared by Joe. You showed only a small fraction of his personal routine, actually—but the audience feels that it has viewed practically the entire process.

It is hoped and expected that you haven't cut scenes so short and skipped around so much that a feeling of choppy-ness has been created. This is the main thing to guard against. A remedy is to put in one somewhat longer scene.

Obviously, if you had done a complete job of filming any one of the things touched upon, you would have come up with quite a basketful of uninspired film. Instead you've put a really interesting picture story into a very reasonable amount of footage.

You've shot more scenes—and you've saved film in so doing.

Fair enough?—THE END.

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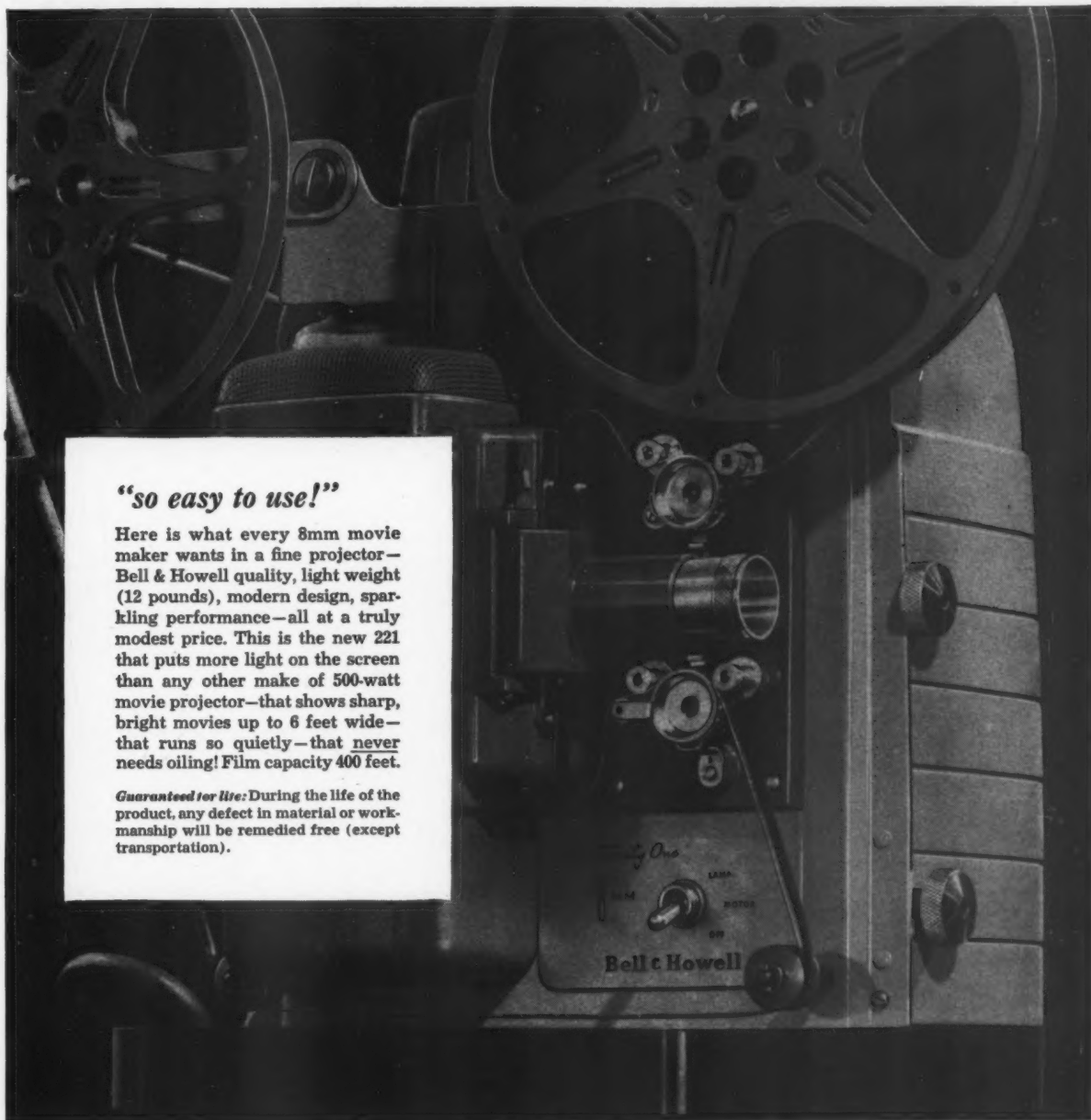
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*makes it fun to make  
(and show) movies!*



# how they shot the Olympics

TEXT AND PHOTOS BY DAVE ZEITLIN

Over two hundred and fifty newspapers, magazine, television companies, and movie outfits made formal application for permission to photograph the 1952 Olympic Games. By the time the Games finally got under way, however, this would-be battalion of photographers had been reduced to a compact squad of less than thirty photographers on the actual playing field.

That was the way it had to be. Had all the picture requests been honored, the spectators would not have been able to see the athletes for the photographers.

The "number one" picture-making agency, so far as the Organizing Committee was concerned, was known as the Olympia Kuva—"Kuva" being the Finnish word for "picture." Theoretically Kuva was set up with capabilities to service the world with still pictures. Photographic talent to the count of forty photographers was recruited from Germany, Finland, and even Israel. Decked out in brown business suits and carrying \$35,000 worth of new equipment, eight Kuva photographers were allowed to work on the field at a time. Their pictures went out to all the Finnish papers and were available for purchase by



**THE SHY ONES** at the Olympic Games were the Russian photographers. The Tass man, *above left*, closed his eyes when his picture was made; later, in a more fraternal frame of mind, he gave his name as Aleksei Gostev. Most Russian cameras looked like American and European models although their owners claimed that they were entirely of Russian make.

**A TOWER ON WHEELS** was used by Olympia Filmi, an organization formed by the two largest film production companies in Finland, to document the Games. From this platform, pan shots were made of runners all the way around the track. Forty cameramen used German, Swedish, and British equipment in shooting over 300,000 feet of film for a full length movie.



**RUSSIAN** photographers asked permission to bring a "tripod" to the games, then showed up with this monster which they planted in the middle of the field. The Russian film, according to the agreement, is to be used for "education and training purposes." Note the ladder used to reach the camera platform.

**IS THIS CAMERA, below, something left over from wartime lend-lease?** Soviet photographers point to its Russian markings and say it is of Russian make; all others suspect that it is a 35mm Bell and Howell Eyemo. Galina Manglovsky, shown here, handled it like an expert.





**THE BIGGEST POOL** of still photographers at the games was the Olympic Kuva composed of forty Finnish, German, and Israeli photographers. Kuva spent \$35,000 on new Linhofs, Speed Graphics, and Contax cameras, and used U.S. Handy Talkie outfits so that a director in a control booth could dispatch photographers to main events.

**GERMAN** photographer Gerhard Bahr of Nuremberg used ten different cameras, often carried a batch of them slung over his shoulder like sacks of grain. The clashing and banging of the cameras seemed not to bother Bahr at all. He, incidentally, was one of the photographers not authorized to work on the field—but he got away with it.



anyone who wanted to buy them, including Associated Press.

Although no other organization was allowed more than two photographers on the field at a time, the Big Four of the picture agencies were not dependent on Kuva for their coverage. They made up an "agency pool" composed of eight British photographers who shot for Associated Press, United Press (Acme), INP, and Keystone. This pool was allowed to have two photographers on the field at a time, one photographer occupying a telephoto position in the grandstands, and a fourth photographer roving about in the stands. Unfortunately an agreement to exchange pictures between the various pools did not work out well because Kuva could not deliver pictures as fast as they were needed.

The only American publication which had its own people working on the playing field was *Life* magazine. *Life* was able to get field privileges for Mark Kauffman, Ralph Crane, and Nat Farbman—two of whom were permitted on the field at a time. Crane came to Finland from Bonn, Germany, where he is *Life's* staff man; Farbman flew in from Paris, and Kauffman, who normally works in *Life's* Washington office, flew to Finland from Chicago.

Soviet Russia, participating in the Games for the first time, had big picture ambitions but received permission to have only two photographers on the field at a time instead of the corps of thirty-three photographers they sent to Helsinki to shoot color movies of the Games.

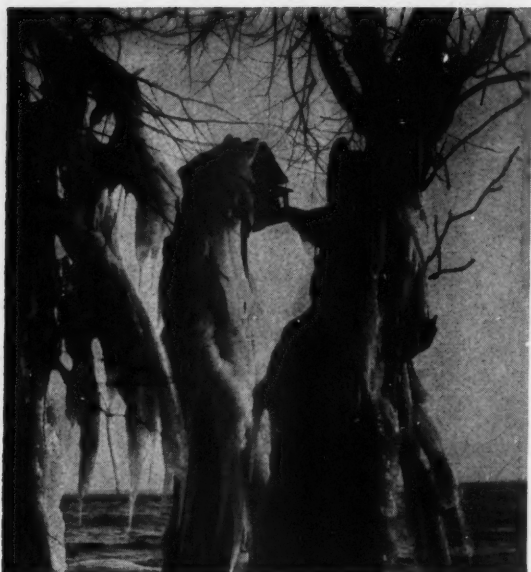
A couple of Germans who made arrangements with Olympia Kuva were (Continued on page 122)



TELEPHOTO LENSES were used by the Olympia Filmi people to reach up into the grandstands for movie closeups of the Duke of Edinburgh and other celebrities. The lens shown here is a 64 centimeter,  $f/5$  Schneider on an Arriflex camera. Rain and poor light conditions spoiled many color shots.



RUSSIANS were interested in American cameras. Tass man, left, refused to give his name but enjoyed fiddling with the Foton camera owned by photographer Mark Kauffman, right. Man in center is a Russian movie cameraman. When author made this shot, the Tass man, displeased, quickly got rid of Foton.



**THIRD PRIZE \$10.** It's fun to photograph unusual ice formations. Robert M. Milo of Rochester, N. Y., caught these with Speed Graphic at  $f/22$  and  $1/100$  on Plus-X.

**D**URING THE PAST MONTH, several readers have asked how they can make better action pictures, and avoid the failures they've been getting. While there's no set formula, it's helpful to know your camera—what it will do—and still more important, what it won't. A little experimentation will quickly tell you just what action your camera can stop with its fastest speed. Of course you'll need less speed for action coming toward the camera than for action going across the film path. Though sometimes you may want to use a slower speed—to blur the action slightly, and give a sense of motion to the picture. This can be a very useful photographic technique.

And while you're getting acquainted with your camera's possibilities, why not play around with the different  $f$ /stops and slower speeds, till you know just what results you'll get from different combinations. All of this helps to take the guesswork out of shooting pictures.

Any reader is welcome to submit as many black-and-white pictures as he wishes. They may be of any size—but remember to put all photo data, including your name and address, on the back of each print. If you want pictures we cannot use returned, please enclose postage. All contributions for "I Tried It Myself" are considered for use elsewhere in the magazine. Send pictures to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.

## "I tried it myself"

**SECOND PRIZE \$15.** A flash duration of  $1/5000$  sec. was used by Kuo Yen Ng of San Antonio, Texas, to snap this "action plus" shot at a local high school football game. With Wabash-Sylvania portable "Electroflash" unit, Kuo set his 4x5 Speed Graphic at  $f/8$  and  $1/200$  second. He then exposed on Super Panchro-Press, Type B film, at just the right time.



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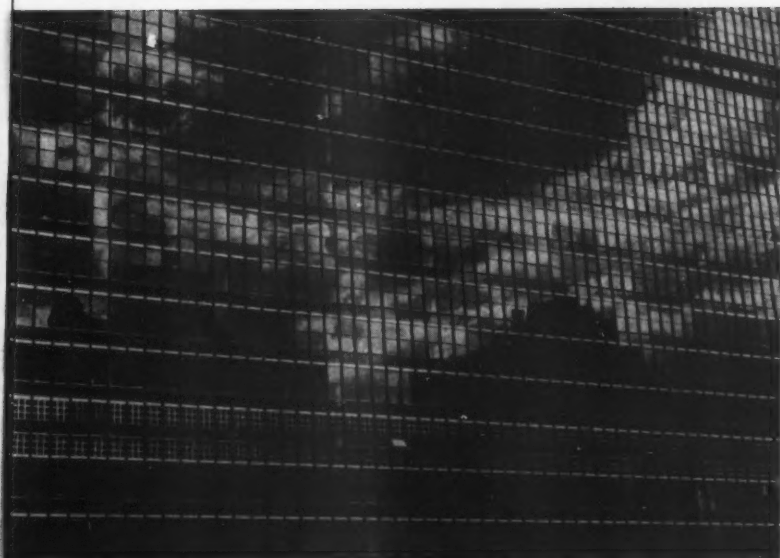
**SECOND PRIZE \$15**

**THIRD PRIZES \$10**

◁ **\$25 FIRST PRIZE.** Here's some healthy indignation, photographed by Anne Brennan of New York just as the subject became aware of the camera. It was taken on a ferry boat, with Rolleiflex at f/3.5 and 1/25, by existing light.

**THIRD PRIZE \$10.** Posed portraits can be casual, according to Michael Roth, of New Haven, Conn. He used a Kodak Junior Six-20 at f/8 and 1/100 second, a yellow filter Ansco Superpan film. ▽

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**THIRD PRIZE \$10.** Abraham Dulberg of Brooklyn, N. Y., came up with a different view of New York's U.N. building. Reflections on a part of the structure, plus Contax set at f/16 and 1/50 sec., did the trick.





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# What's Ahead?

by **LLOYD E. VARDEN**



Progress in photography can come about in a good many ways. Frequently, new processes or techniques result from observations of accidental or unexpected phenomena. Some advances are the outcome of extensive experimental tests to see if materials and conditions can be found to make workable an idea that appears reasonable, provided the *ifs* can be satisfied.

### Turning Disadvantages Into Advantages

It is not uncommon for a disadvantage to be turned to an advantage in order that improvements can be realized. This has been particularly true in the design of photographic lenses. A simple, spherically ground lens is not capable of forming an image on a flat plane, and even on the axis the definition is poor, due to unavoidable aberrations. However, by combining negative and positive lenses made of glasses having different refractive indices and dispersions, the disadvantages of the simple lens can be largely counterbalanced. In other words, opposing disadvantages are purposely incorporated in a unit system to give improved optical image quality.

Sometimes the practical photographer utilizes a normal disadvantage or defect to produce some special effect which he considers an advantage. (Not everyone would agree on this point, though.) For example, gelatin reticulation, partial image reversal—erroneously termed *solarization*—emulsion melting, etc., which one usually tries to avoid, may be obtained purposely to give a picture that expresses the individual "artistic temperament of the photographer".

### Disadvantages Overlooked

When Dr. E. H. Land, President of the Polaroid Corporation, introduced his one-step camera and process it was surprising to some people that the silver halide transfer procedure he used had not been employed before as a means for producing direct positive images. It was said that the phenomenon, as such, was well known because in the course of testing photographic papers it had been observed for years that when an emulsion carrying the positive print image was stripped from the paper base a negative image was present on the surface of the paper itself, especially when the print had been "forced" in development or when the developer was contaminated with

fixing solution. Now manufacturers of photographic paper considered this a disadvantage for normal print production, which it is, and took whatever steps they could to prevent it from happening. However, Land and others turned the disadvantage into an advantage by making use of this recognized phenomenon to produce positive prints, by one means or another.

There are probably numerous other established facts about the photographic process that are looked upon as disadvantages in normal practice that could be developed for worthwhile purposes. Take reciprocity law failure, for example.

*Editor's note: The reciprocity law, as it concerns photography, states that the density obtained with an emulsion will be constant for a given degree of development provided the product of the light intensity and exposure time is held constant. That is, the densities on two areas of a film should be no different when one area is exposed for 1/10 second to 1 unit of light and the second area is exposed for 1 second to 1/10 unit of light. However, the law holds only for a restricted range of exposure times and light intensities with most photographic materials. Both the speed and gradation characteristics of films vary when the light intensities are such that either long exposure or very short exposure times are required.*

Manufacturers avoid emulsion making techniques that tend to promote this effect. They purposely try to extend the range of exposure times and light intensities through which an emulsion can be exposed without noticeable variations occurring in emulsion speed and gradation characteristics. Why not work in the opposite direction to see if emulsions exhibiting pronounced reciprocity law failure can be made?

### Possible Applications

Such emulsions could have many applications. Let's see how.

For black and white printing papers the contrast could be varied by simply changing the intensity and time relationships if an emulsion were designed so that its reciprocity failure characteristics altered the gradation properties of the emulsion through a sufficiently wide range. In contact or projection printing the light intensity could be varied readily by a voltage

(Continued on page 100)



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## ARGUS C4 (Right)

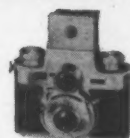
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## BOLSEY B-2 (Left)

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## BOLSEY C REFLEX (Right)

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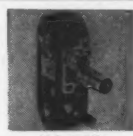
## B & H "134-W"

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## "A-82"

16mm Keystone projector. 750 watts, case, \$132.00 Cash, or **ONLY \$13.20 DOWN**.



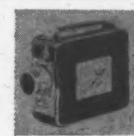
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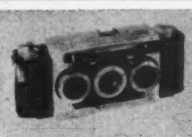
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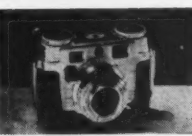
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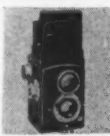
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## New photo books

**CAMERA LENSES**, 3rd edition, by Arthur Lockett, completely revised by H. W. Lee, 142 pages, 110 illustrations. Pitman, London. Price 10s 6d. (Imported by Focal Press, Inc. Price \$2.50)\*

This little book, which was originally written in 1925, has passed through two editions and many reprints. It has the advantage of simplicity, and puts no strain upon the reader's mental powers. The first 25 pages cover the properties and aberrations of simple lenses, but the aberrations are depicted on such a horrifying scale as to convince the reader that an acceptable image would be quite impossible with a simple lens; the truth is of course quite otherwise. Focal length, diaphragms and stops, depth of field, angle of view, supplementary lenses, and related topics are briefly mentioned, and there is a good chapter of 23 pages covering photographic objectives of various types. Lens mounts, shutters, and viewfinders are adequately covered, but in all cases only those items available in England are described. There are unusually few errors and misprints, and the typography is excellent.—RUDOLF KINGSLAKE

*Dr. Kingslake is Director of Optical Design for the Eastman Kodak Company. From 1947 to 1949 he was President of the Optical Society of America.*

**CANDID PHOTOGRAPHY WITH HI-SPEED FLASH**, Edited by Robert Brightman, 144 pages, numerous illustrations, paper bound. Fawcett Publications, Inc. Price 75 cents.

Dr. Harold E. Edgerton writes on early experiments with electronic flash; Henry Dormitzer tells about correct exposure; and Ralph Bartholomew discusses photographing the human figure in motion. Eighteen other major feature stories, plus a directory of electronic flash equipment, and an article on building your own high-speed gun, complete this illustrated book.—C. A.

**MY MARYLAND**, by A. Aubrey Bodine, 128 pages, more than 170 photographs. Camera Magazine. Price \$7.50.\*

A. Aubrey Bodine, well-known photographer, has put out a beautiful book in *My Maryland*. Enough cannot be said about the excellence of the reproduction and the choice of ink—a brownish black, which comes close to the richness and warmth of a beautiful exhibition print. Mr. Bodine's photographs, taken over a 25-year period may lack spontaneity and warmth, but they certainly do not lack beauty and pictorial quality. His landscapes and seascapes are among the best we've ever seen—and it is certain that he loves his native state a great deal.

It is too bad that the layout artist did not see fit to spread several of Mr. Bodine's pictures across two pages. As it is, we have to be satisfied with one

page as the largest format—and this is not enough. Another whisper of criticism—when a photographer of Mr. Bodine's stature puts together a book, he should keep in mind the amateur photographer who would like to know how he works. A few pages devoted to a general description of Mr. Bodine's techniques and listing of technical data for each photograph would add immeasurably to the usefulness of the book for picture makers.

If you are an admirer of Mr. Bodine's work—and most lovers of beautiful photography are—then this is the book for you.—J. J.

**THE FACE OF THE ARCTIC**, by Richard Harrington, 369 pages, numerous illustrations. Henry Schuman, Inc. Price \$6.

This is the story of a man who traveled 3,000 miles by dog team through the Canadian Far North in order to photograph life in the land of midnight sun. Harrington shared the customs of the Eskimos as he found them, living in caribou skin tents and igloos, dressing as they dressed, and eating what they ate. For weeks on end he slept with his cameras and films, counting upon body heat to keep them in workable condition in temperatures ranging down to 60 degrees below zero. Aside from an occasional mention of thawing out a camera over a seal-oil lamp, however, the book rarely mentions the photographic end of this adventure. You learn that he took along two Leicas and two Medalist cameras, a few flashbulbs, and film for 1,400 exposures. The Leicas stood up under the cold and hardships—but the Medalists didn't. Even though many of the documentary photographs in this book are excellent, technique was something Harrington couldn't worry about. Exposures and diaphragm settings were pre-set; if he didn't get a shot in two minutes, his shutter would slow down and his freezing fingers would leave him howling with pain. This, in short, is primarily a story of the experiences of a man who happened to be a photographer—but who often couldn't document what he saw simply because, "I was just too damn cold."—A. W. A.

**COMMERCIAL PHOTOGRAPHY** by Kenneth M. McCombs. American Technical Society. Price \$5.

Unfortunate combination of poor commercial photographs and technical information available elsewhere in many better photographic books.

**THE CATHOLIC SHRINES OF THE HOLY LAND**, by The Very Rev. Pashal Kinsel and The Rev. Leonard Henry, with photographs by Alfred Wagg, 200 pages, size 7½ x 10. Farrar, Strauss & Young, Inc. Price \$5.

Text seems excellent and authoritative. Unfortunately the photographs are only adequate and indifferently reproduced.—L. F.

\* Can be purchased from MODERN PHOTOGRAPHY Book Dept., 251 4th Ave., N.Y.C. See advertisement on page 125.

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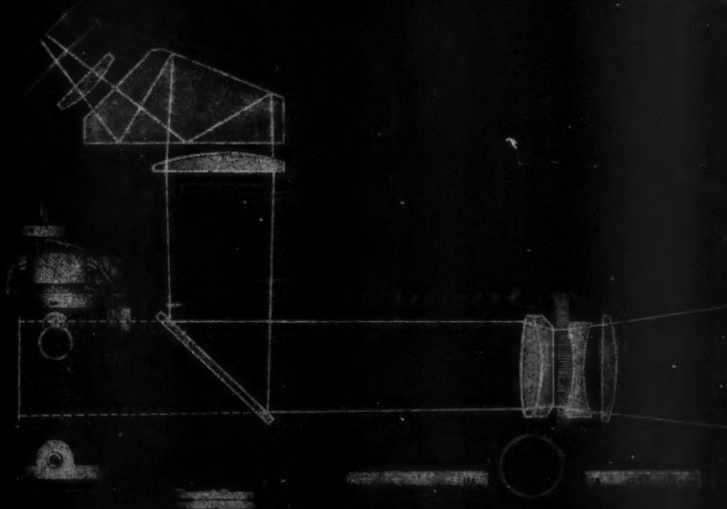
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Then is when abracadabra is needed. And it's available, at your beck and call. Not in ancient genie, formula, brew or potion form, of course. Modern Merlins know that you can increase the versatility of a camera by adding equipment.

The type of equipment added depends upon the subject and the camera. There are specific units for hyperclose-up photography, photomicrography, telephotography, stereography, portraiture and copying. No matter which field interests you, however, you will find a Novoflex unit a "magic wand" to expand picture-taking possibilities and make photography easier and more pleasurable.

An excellent example of added versatility is the series of Novoflex units designed for 35-mm. cameras with identical lens mount threading, such as the Leica, Reed, Canon, Gamma, Nicca and Tower 35. Two reflex assemblies, consisting of a coupled mirror-shutter release mechanism and ground glass viewfinder, are available for such cameras. Mounted between the camera body and lens, either assembly transforms the camera into a reflex miniature, permitting critical focusing, parallax-free viewing and exact framing of the actual picture area as it appears on a finely ground screen. The image is magnified by a full-field ocular objective in an adjustable eyepiece. You get the exact image you see.

The units basically vary only in the type of viewfinder. Model NOPRI (pictured above with additional bellows extension) has a roof prism that permits viewing at a convenient, 45° angle. The bril-

liant ground glass is enlarged 4x and provides an upright image, sides unreversed. The ocular can be screwed out to adjust the magnification to your eyesight. A negative lens can be installed if needed. The prism viewfinder revolves on the reflex housing and has quarter-turn click stops.

Model NOSE is the reflex assembly with a vertical viewfinder. It provides an upright, brilliant, ground-glass image, laterally reversed and magnified 5x. Its ocular objective can be extended to 3 diopters.

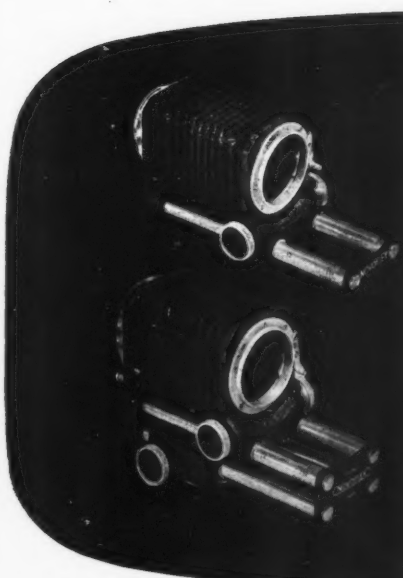
Either reflex assembly can be used with or without the bellows extension (NOBAL) pictured above). Both units are intended for telephotography, hyperclose-up photography, copying, and portraiture. Either can be adapted readily for photomicrography with an inexpensive adapter (MIKRO). A special tripod rack (CASTEL) facilitates either ordinary or hyperclose-up stereography (see next page).

For continuous focusing from infinity to extremely close distances, lenses with a focal length of 135 mm. or longer are required. Shorter focal length lenses, however, are particularly useful for hyperclose-up work.

The Novoflex reflex assemblies are instruments of superb workmanship and design. They are specially planned for photographers who require maximum versatility, precision and simplicity.

Reflex unit with prism viewfinder (NOPRI)	\$169.50
Reflex unit with vertical viewfinder (NOSE)	129.50
Extension bellows (NOBAL)	39.50
Microscope adapter (MIKRO)	7.95
135-mm., f/4.5 Steinheil Culminar	
in short-barrel mount (CULMIK)	62.50
360-mm. f/5.5 Schneider Tele-Xenar in	
barrel mount (TELEX)	285.00
Leather case for reflex assembly (NOKOF)	21.00






Two precision-made, small Novoflex bellows extensions designed specifically for hyperclose-up photography with a 35-mm. or 6x6-cm. (2 1/4 x 2 1/4 inch) camera are available. They come with mounts fitting all 35-mm. Exaktas, the Praktica, Praktiflex, Contax-S, Contax-D, Pentacon, and all 35-mm. cameras with lens-mount threads identical to that of the Leica. A larger bellows extension is available with special mounts for the Hasselblad, Master Reflex and Primatflex. The bellows permits rapid, easy change of magnification. Parallel-rod carriage assures stability and precision even with hardest usage. Exposure increase scales are engraved on both sides of the carriage. The standard model has a single carriage, attaching directly to a tripod. The de luxe model has a double carriage, permitting additional focusing by means of a tripod rack. The mount of the de luxe model swivels so pictures with vertical as well as horizontal format can be taken.

Single-carriage bellows for 35-mm. cameras	\$44.50
Double-carriage bellows for 35-mm. cameras	75.00
Double-carriage bellows for 6x6-cm. cameras	99.50


Prices of lenses on request.

## who wants to abracadabra



The Novoflex continuous focusing unit is an astonishing extension of the Exakta's versatility and range. When attached to the camera, the unit provides an incredible range of focus—from infinity to 9 inches. Use of extension tubes in addition to the bellows extends the range of the unit even further. Continuous focusing means that with one lens and set-up you can take both telephoto and hyperclose-up pictures with velvety ease and smoothness. Without adding or changing equipment, you can focus on any subject within this tremendous range and get up to a life-size image. The inconvenience of switching lenses is avoided and focusing speeded. The unit illustrated here consists of EBAL single-carriage, bellows extension and a special coated 105-mm., f/4.5 Steinheil Culminar lens in a short-barrel mount, with click stops.

EBAL bellows for all 35-mm. Exaktas	\$44.50
105-mm., Steinheil Culminar and adapter	34.50



This Novoflex unit adds even more versatility to other units and is extremely useful in its own right. Used alone, it is marvelous for copying and for making ordinary and hyperclose-up stereos. It permits you to rack a camera a maximum of 62 mm., ideal for stereography. It can be attached to a single-carriage bellows extension (for 35-mm. cameras) as a tripod rack so that the position between camera and subject can be changed without moving the tripod.

Tripod rack (CASTEL) . \$25.00

A booklet on the entire Novoflex line is in preparation and will be available in about 2 months. If you would like to receive a copy, write for booklet NP.

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## WHAT'S AHEAD?

(Continued from page 94)

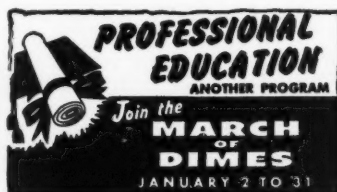
control, such as a Variac. A printing  
paper of this type would not require  
color filters for contrast control as is  
necessary with present variable con-  
trast papers.

## Color Printing

Another possibility for inventors in  
the emulsion and equipment fields to  
struggle with is found in color print-  
ing. (One could not get a patent on  
reciprocity law failure or its applica-  
tions since the principle is well known.  
However, the methods for producing  
emulsions highly responsive to recipro-  
city law failure might be patentable.)  
In color printing on integral tripack  
color materials like Ansco Printon,  
Kodak Ektacolor Print Film, etc., it  
is nearly always necessary to change  
the effective speed of one or two of the  
emulsion layers in order to line up the  
speeds of all three emulsion layers for  
neutral color balance. This is now done  
by use of color filters if the exposure  
is made with a single light source.  
When three successive color exposures  
are made, or when three filtered light  
sources are used simultaneously, the  
control is obtained by varying the  
ratios of the blue, green and red ex-  
posure times or intensities. However,  
rotating filter wheels could be used  
which have opaque segments of vari-  
able width to control the frequency of  
an intermittent instead of a contin-  
uous exposure. Reciprocity law failure  
will again appear if the total exposure  
is broken up into a series of inter-  
mittent exposures, because the so-  
called "intermittency effect" is merely  
a manifestation of reciprocity law fail-  
ure. In any case, advantages could be  
taken of the reciprocity effect to bring  
the three emulsion layers into balance  
if the emulsions responded properly.

## Gradation Changes

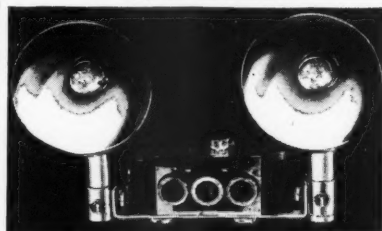
However, in color printing a greater  
advantage would be the gradation  
changes which occur in an emulsion  
when exposed to varying times and in-  
tensities. If the reciprocity law failure  
characteristics of the individual emul-  
sions of the color printing material  
were such that their gradations could  
be softened or steepened at will, a very  
useful control system would result.  
Non-parallel gradations of the three  
emulsion layers causes the color repro-  
duction to vary from highlights to  
shadows. Gradation control of the  
emulsions would allow balanced color  
reproduction throughout the tone scale  
of the material.—THE END.



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*Flashed by T. M. Moore, Honolulu, T. H.*

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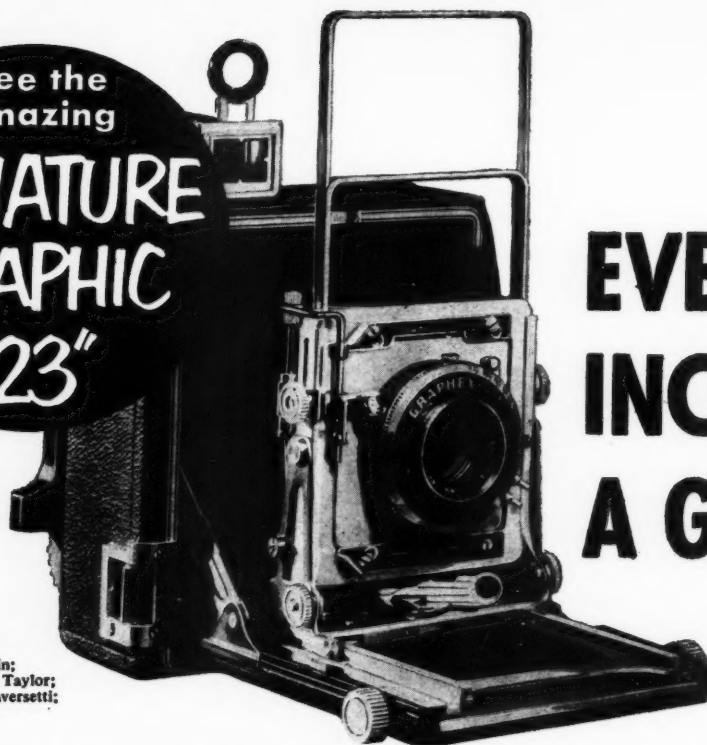
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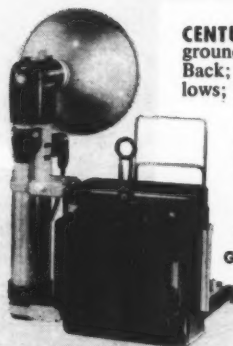
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### 1ST ANNUAL OSBORNE COLOR TRANSPARENCY CONTEST FOR CAMERA CLUBS.

Closes January 31. Each club permitted up to 6 slides, 35mm or larger (no prints). Send postage. Awards total \$3,000. Calendar material in ten categories (no horrors or nudes). Write Art Director, Osborne Co., Clifton, N. J.

### GRAFLEX PHOTO CONTEST

Closes February 15. Four classes: professional, color, press, picture story. Prizes from \$1000 to \$100. Additional prizes for teenage and non-professional classes. Any subject taken anywhere since December 1, 1951 with Graflex-made camera, Ciroflex or Ciro 35. Write to the Contest Manager, Graflex, Inc., Rochester 8, N. Y.

## PRINTING DOUBLE

(Continued from page 75)

carrier, will do the trick. But be sure they aren't too thick to fit into the carrier space. Place the negatives between them. Add a mask made of black paper, so you won't fog the enlarging paper during exposure. And, as a final step, insert the whole sandwich into the enlarger.

Though negatives in full or semi-silhouette are particularly suitable for double printing, sometimes you can get the same high contrast result with simple printing techniques. The idea is to burn in the area you want to darken—or, give the whole picture a longer than normal exposure, while you dodge or hold back an area. Take the three pictures by Benn Mitchell, for instance. They presented the same printing problems, so he used similar control methods. The easiest way to get silhouette effects was to give the figures an exposure long enough to darken them—then burn in the background areas which were too light for good picture balance. But the techniques you use may vary with each pair of negatives. In fact, convenience in printing will be the determining factor.

All kinds of pictures are possible by printing double. Play around with them till you find one you like more than others. To restate an old adage: Two negatives can be better than one. And even if you don't agree, printing double will give you a photographic change of pace from the single negative prints you've been making.—Cora Alsberg

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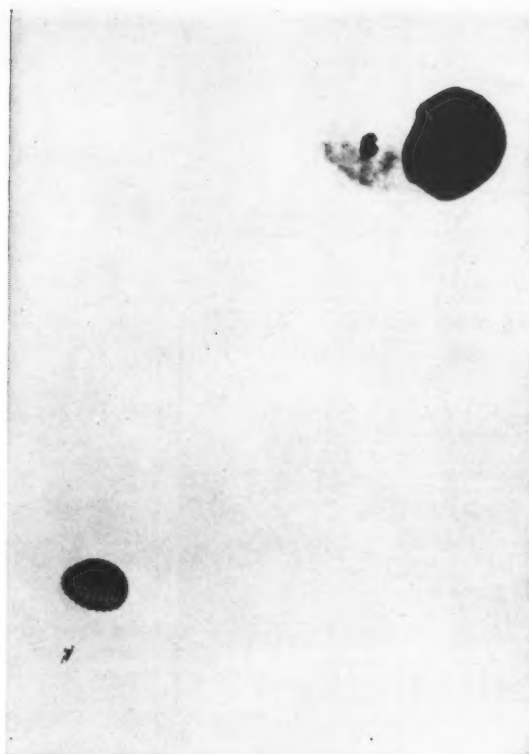
# THE BLACK AND WHITE OF IT...

by BOB LONG

PHOTO DEPT., DES MOINES REGISTER AND TRIBUNE

DELIBERATE INCREASE of contrast in a print to the point where it finally consists of two predominating tones, black and white, can lead to dynamic story-telling results. These results depend upon two things: First, choosing subject matter that lends itself to this treatment; second, breaking some cardinal rules having to do with normal exposure and printing procedures.

The principal techniques used in producing extreme contrasts are deliberate over- and underexposure. Underexposure is the key to the picture *at the right*; in the picture *below*, overexposure was used. While a contrasty negative is desired, I suggest you go easy on overdeveloping to obtain it. I use Dektol pretty much as recommended on the label because too much development yields detail in shadow areas and excessive grain. To get the best possible contrasts in your prints, I suggest that you experiment with high-contrast enlarging papers.—THE END



To lose detail in shadow areas, Bob Long intentionally underexposed (1/200 at f/16) this shot of a stunt man parachuting from a free balloon. The negative was normally developed, but printed on high-contrast paper.

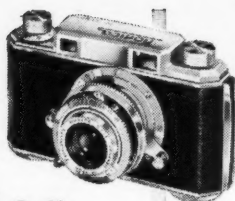


The story-telling essence of this picture has been enhanced by increasing contrasts until the high wire performers are rendered in white against jet black. Author purposely overexposed the scene (1 second at f/5.6), overdeveloped it in Dektol, then printed it on high-contrast enlarging paper.



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# CONFESSIONS OF A CAMERA CASE

Or, how I got that way . . . as overheard by Meyer Berger

The doctors may be able to trace it back to where it began but not without stepping on and between mounds of imperfect prints, spilled chemicals, collections of small and large cameras, enlargers, multitudinous accessories and accumulations of assorted films, paper and negatives. It will not be simple.

No cameramaniac could find the answer himself, any more than he could isolate and identify any other fever germ. I know now that the bug lodges in men and women of low, or no, intelligence quotient and in humans who rate high in I.Q.; that it creeps into the beggar's blood and into the banker's; into the laborer's and into the scholar's.

It must be 20 years, now, since my first symptoms developed. As in other diseases, it is almost impossible to recall the whole case history, except vaguely. I think it began around 1931 when the world wriggled painfully in economic depression.

A visitor to the New York Times news room offered a Model A Leica with f/3.5 lens for sale for \$10. I bought it. Motivation was probably gadgetitis, a kin affliction; it couldn't have been something I ate. I suffered the happy and common amateur's delusion that the highly-touted magical Leica would take pictures anywhere, any time, in any light or in utterly unlighted places.

I never tried for simple outdoor shots. I wanted to thrill people with impossible shots. Though this Leica had no rangefinder, I clicked madly all over the news room, in dark subway cars, on unlighted streets and in the dimly-lighted parlor at home. I couldn't understand why everything came out blurred and fuzzy. I was in extreme mental anguish.

Then I learned about clip-on range-finders and exposure meters. I raced to Willoughbys and excitedly bought one of each. I never asked for instructions; just loaded up on more 35mm film and tremblingly returned to the office for news-room portraiture and other indoor snapping, somehow expecting the new gadgets to turn the miracle. They didn't.

Archie, a dreamy-eyed copy boy with a flair for gadgets and with a patience I had never known, found me weak, exhausted and dispirited one day. He got the whole works—Leica, meter, rangefinder—for \$10. Within 48 hours he was back with perfect home-processed negatives and clear prints. He had worked sanely outdoors in good light after a quiet study of basic photographic rules.

His success freshly inspired me. I acquired a brand-new Leica with an f/2

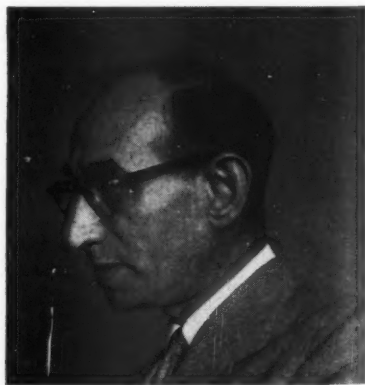
lens, and returned to shooting the darkest corners I could find. I got darker smears. Bitter and baffled, I forsook the Leica. I tried a Contax, then a Contaflex, a Rollei, a Speed Graphic, a Graflex, a Graphic View, all with increasing frenzy. I never stopped to study them. No time for that when the fever was high. I got uniformly bad prints.

The swing from one camera to another covered many years. The advice that kindly shopkeepers gave me was ignored in stubborn anger. Somewhere, my fanatic mind told me, I would find a camera that would take perfect pictures in an unlighted mine at midnight with the hatches down.

The shaking hand, the wild eye, the incoherent mumbling that worried and distressed the family, the haunting of Willoughbys and Penn Camera Exchange and other photoshops all over town; the reading of endless catalogues, the purchase of sharper and larger lenses, the accumulation of high-speed developers, new timers, enlargers, easels, the newest meters—all these symptoms multiplied.

I developed a peculiar cunning to hide the acid frustration that gnawed inside. I boasted of errors and of my consistently muddy prints. I played for laughs with stories about the Empire State Tower guard who pointed out that I had shot two full 35mm rolls without remembering to take off the lens cap. I had them in the aisles with the yarn about shooting \$14 worth of film pack at Fort Sam Houston without once pulling the black

(Continued on page 108)



Meyer Berger is world famous as a reporter for *The New York Times*, his specialty being crime stories. In 1950 he won a Pulitzer Prize for his account of the massacre of 13 people in a Camden, N.J. suburb by Howard Unruh, who had run amok with a gun.



*In this technical age* new products regularly appear to challenge the established brands with innovations and improvements. Each year, new names, improved designs, and needed changes are introduced. Continuing scientific research makes this progress possible.

In the field of photography, new cameras, lenses, equipment, and accessories are announced each month. The development of the science of photography can be measured by the number and the quality of these advancements.

Now, the announcement of McGregor Color Film denotes a significant accomplishment in color photography.

*McGregor is the first new film of the dyed image type in many years. More important, it offers advances that have long been needed.*

In planning the contrast and balance of the film the main purpose was realistic color rendition. Changes were made which resulted in two important improvements. First, McGregor Film gives true High Fidelity reproduction of color, shadow, and tone. Second, McGregor film is easier to use because it is balanced for accurate color reproduction of scenes photographed under the usual range of lighting conditions. Using McGregor Film means pictures that recreate with wonderful realism the full colors of the actual scene.

*Five years of research by the world's leading photographic scientists were required to perfect McGregor Film. With only one purpose—to create the finest color film—completely new approaches to many problems of color could be taken. The best methods could be selected without regard to existing facilities. To begin, all available research data was analyzed. Then thousands of experiments were conducted. Each step of the process was studied, tested, and improved. New formulas were originated for the color sensitive emulsions and the developing solutions. A comprehensive testing program was used to check the progress of the development program.*

Radically new laboratory equipment was designed and constructed. Controls were installed to check every stage of the complex process. The equipment used in making McGregor is the most modern in existence. It assures unvarying quality in the film as well as lower production costs.

*McGregor Film has been thoroughly tested during the last three years by both expert and amateur photographers. The results of these tests have established McGregor as the world's finest color film.*

Film is available in an Outdoor Type with color balanced for exposure in sunlight, and Indoor Type balanced for photoflood illumination. Exposure index for the Outdoor Type is A.S.A. 10. Indoor Type is rated A.S.A. 16. All standard color film filters may be used with McGregor.

*Processing of exposed film is done at the McGregor laboratories. This service is included in the cost of the film. 35mm. transparencies are returned in standard mounts. Cine film is returned on a reel, ready for projection.*

Your Photographic Dealer will have McGregor Full Color Film in three sizes in both Outdoor and Indoor Types: 20-exposure cartridges for 35mm. cameras at \$2.79. 8mm. movie film in 25-ft. double rolls for \$3.49 and 16mm. in 100-ft. rolls for \$9.95.

*Ask your dealer for McGregor and get better color at lower cost. It's the world's newest and finest color film.*

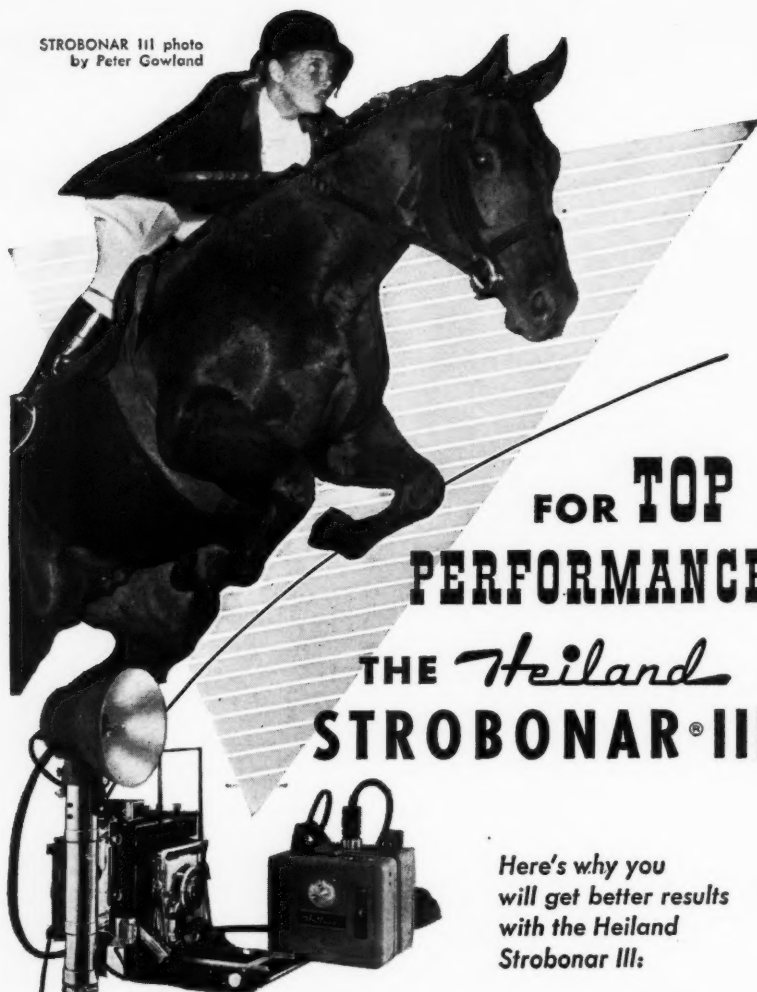
## An important announcement about Color Film



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STROBONAR III photo  
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## CONFESSIONS

*(Continued from page 106)*

slide. They liked the one about the time I dropped the Super Ikonta into Grand Canyon while trying for an angle shot.

My days off were spent in the camera shops listening to other lens goons gravely discussing formulas, lighting, paper and film, tripods, pan heads and dry mount. I went filter-batty. I haunted the news stands for the latest photo magazines and dribbled away the dimes for old ones in back-number magazine shops. Nightmares were crowded with plastic and metal film tanks, with print trimmers and other darkroom equipment, doing fancy ballet numbers. I was irritated if the conversation turned on anything but F-stops and depth of field, none of which I understood.

I set aside sizeable portions of income for electronic flashlights, floodlights, light stands, telephoto lenses, diffusers, reflectors—all without clear comprehension, always in panting hope of learning the great secret overnight. I looked for a sign. I read newspaper and magazine photo ads with the devotion that the spiritual read Scripture. I bought, and bartered. I ran up darkroom time as a pilot tries to accumulate flying time, hoping that sheer orgies of concentration might yield the photographic touchstone. Once in a great while the law of averages would drop a fairly legible print, but nothing of even remotely salon or professional quality, just good enough to moon over, and to step up the fever.

Three years ago, the disease had come full cycle. I was back to Leica, where I'd started. Bit by bit I built up a new collection of Leitz lenses and accessories with fancy cases to match. I bought the Leica Manual, which I should have done two decades sooner, and read myself to sleep with it, every night for months. I completely abandoned Shakespeare and Dickens for Morgan and Lester. I read, until I knew it all almost by heart.

Picture quality improved a little. When the fever was not too high I could force myself to a kind of self-deceiving calmness in shooting. I could follow the rules—some of the rules—without letting the fever completely outrace reason. I kept the developer, short stop, and hypo strained. I shook a little less than before as I loaded endless reels into the Nikor tank in the dark, and the film stuck less. I took more time with prints, though the impulse to turn out 8 x 10s and 11 x 14s at the rate of thirty an hour was still strong upon me.

But a new symptom had developed. I spent less and less time taking pictures and less and less time in the darkroom. I began to fondle my equipment by the hour as the peace-seeking Chinese are

*(Continued on page 110)*

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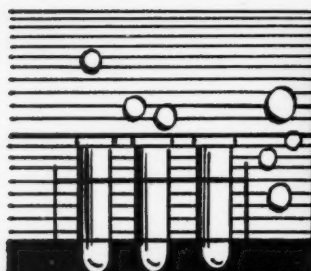
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## PANORAM FILM LABS

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## CONFESSIONS

(Continued from page 108)

supposed to stroke smooth jade. I focused for hours without film, patted the Leica's flanks as I might a beloved mare's. I took unholy delight in working the whole Vidom viewfinder spread from 35mm to 135mm, for the sheer thrill of it. The family watched me with uneasiness and apprehension.

Now my dreams were of owning the 200mm Telyt and the 400mm Leica lens. I talked in Leitz cablese, using the code terms for the endless Leica parts, and the family thought my muttering was of "Voodoo" and "Hoo-do." I mouthed the Peerless ads about the 14-inch and 16-inch Kilfitts, and the family began to fear the ailment was taking a homicidal turn, though I quoted prices with, and without, Federal Tax.

I spent my Saturdays at Olden's camera shop, pleading with them to sell me new finders and new meters but they, like other camera shop owners, had come to treat me like the village drunk—a kind of babbling creature to be soothed and pitied. They tried to end my spending sprees. I'd stand by and drool when other customers walked out with Rube Goldberg camera gadgets that set my blood a-pounding.

That's about where I am, now, Doc. I am not violent and I contemplate no mayhem nor manslaughter. I have happy recurrent dreams about photography. After a day in which I may shoot from four to six 36-exposure rolls in orgiastic abandon, and get drowsy with my night-shot of Morgan and Lester, I drift off, utterly exhausted.

In this recurring dream, St. Peter sees my new gadget bag—not a real Omnicia, but something like—my new Leica F and my new Leica meter with wing. He smiles, sort of friendly-like, and says, "Come in, Son. You'll find the lighting always perfect here. You can't miss."

And in the dream I back away, in horror. I say, "Good St. Peter, couldn't I arrange a transfer—or something? The other place would be just one glorious dark room, with lots of tricky shooting around the fire, and—"

I'll let you have your couch back now, Doc. The postman's due today with the latest miracle developer. It increases film speed 4,000,000 times and reduces grain to the utter vanishing point. Gotta try it right away. My hands are all a-tremble.—THE END



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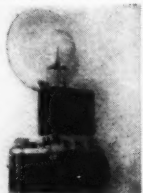
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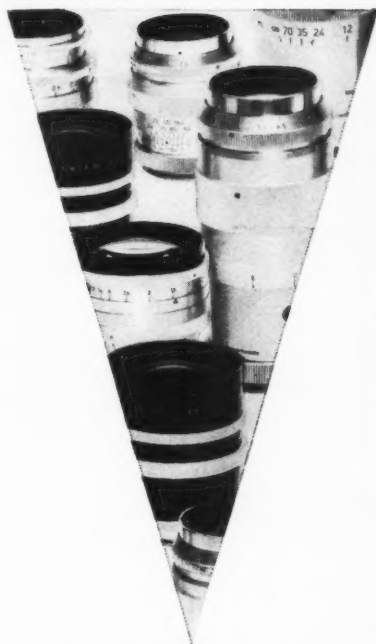
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150-mm., f/5.5 Meyer Goerlitz Tele-Megor	55.95
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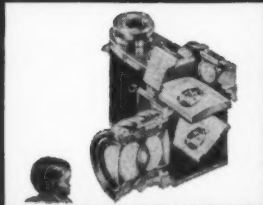
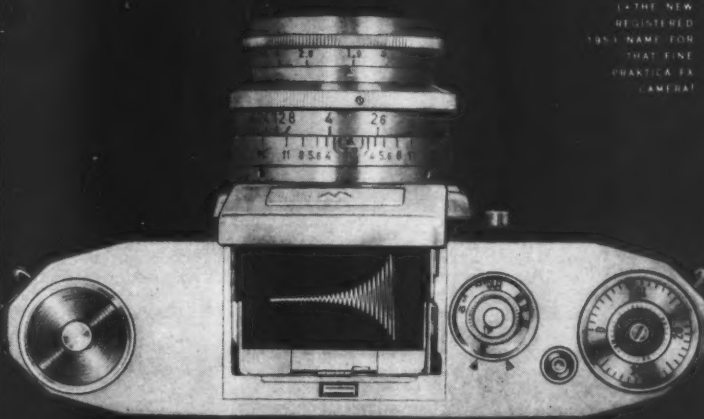
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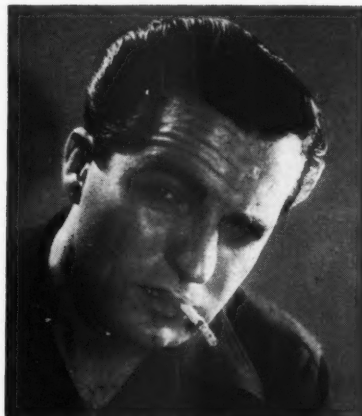
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**ENLARGING FROM A TO Z**

(Continued from page 73)



**DARK OR LIGHT PRINT?** Here are three prints; any one of them might appeal to your eye while someone else would prefer a different one. It all depends on personal tastes and on what the photog-



rapher was trying to achieve. For maximum shadow detail the lightest print, top, is preferable. In the center is what most people would judge to be the



"normal" print in terms of darkness. For dramatic effect, perhaps the young man likes himself much in shadow, bottom.  
(Continued on page 114)

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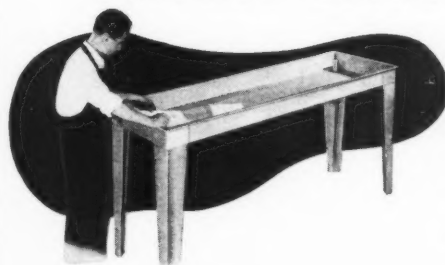


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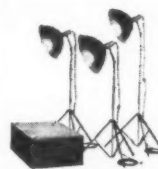
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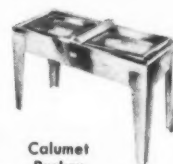
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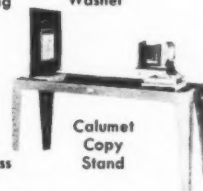
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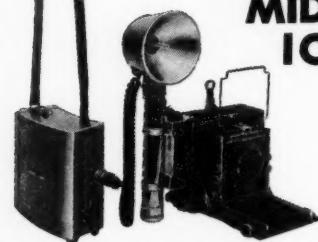
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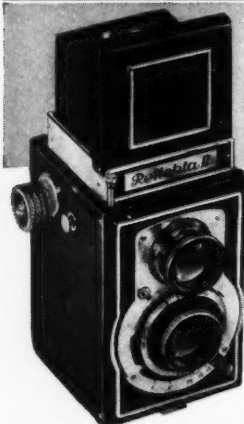
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- Approximately 65 degree wide angle coverage reflector.
- Sturdy, durable construction.

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## THE REFLEKTA® II

2¼ x 2¼

VALUE CONSCIOUS?... COMPARE!

REFLEKTA II CAMERA "A" CAMERA "B" CAMERA "C"  
\$69.50 \$75.60 \$99.88 \$161.00

	REFLEKTA II CAMERA "A"	CAMERA "B"	CAMERA "C"
F/3.5 hard coated Anastigmat lens	Yes	Yes	Yes
Shutter speed to 1/200th sec.	Yes	Yes	Yes
Helical lens mount	Yes	No	Yes
Built-in flash synchronization	Yes	No	Yes
Double exposure preventive	Yes	No	No
Sports finder in hood	Yes	Yes	Yes
Finger-tip focusing control	Yes	Yes	Yes
Shutter release on body	Yes	No	No
Reflected brilliance on viewing ground glass	95%	85%	98%
Eveready case included in price	Yes	No	Yes

This superb German twin-lens reflex brings you advanced features usually found only on cameras costing twice the price! The Reflekta II loads with either 120 or 620 film, gives you 12 beautifully crisp 2¼ x 2¼ exposures in black and white or gorgeous color. Hard coated F/3.5 Meritar anastigmat lens is coupled with a coated F/3.5 focusing lens in a helical mount with fingertip control for effortless focusing. Magnifier and sports finder in hood... Velux shutter has 6 speeds to 1/200th second... shutter release on camera body... double exposure preventive... fully synchronized for flash. The all-metal body is finished in brilliant chrome—and the price, amazingly enough, is only

\$69.50

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For further information and name of nearest dealer write to Dept R-13

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527 Fifth Avenue • New York 17, N. Y.



## ENLARGING FROM A TO Z

(Continued from page 112)



'NORMAL' PRINT DARKNESS is just a word, usually meaning that the subject in the print looks to be about as dark or light as the original subject looked at the time of picture taking. Considering that we generally make the print some days or weeks after the picture was taken, a lot hangs on the photographer's memory of what the subject or scene looked like at the time. And you know how accurate that is! As a result, most people make the final print to represent what they think the subject would look like if they could see it at that moment.

While "normal" print darkness may be desirable sometimes and acceptable



most of the time, there are some subjects which look better if printed lighter or darker than they actually are. Here's a young lady. Do you think the print of "normal" darkness, *top*, is as attractive as the somewhat lighter, if slightly inaccurate print, *bottom*?

**THE DARKNESS OF PRINTS** is largely governed by the length of time the paper is exposed and developed. The longer the exposure, the darker the print will be. Some people try to control the darkness of the print by varying the developing time. They yank the print out of the

(Continued on page 116)





Look into a *Leica*®



Leica Photo by Julius Huisgen

Head  
and  
shoulders

**above them all**

When the Leica Camera revolutionized photography in 1924, it was inevitable that other 35mm. cameras would appear on the market. They did, and today some seem so much like the Leica you may wonder if the name on the camera really makes much difference.

The man who knows his cameras will be quick to tell you the resemblance is only skin deep. He knows it is *performance* that brings out the difference. He knows that in the end, it is the *picture* which proves *there is only one Leica*.

A camera can be no better than its lenses, and Leica's eight famous interchangeable lenses—backed by 104 years of precision optical experience—have *consistently* set the standards of excellence . . . by their resolving power and freedom from vignetting, by their remarkable depth of field and unexcelled color correction. Look at Leica pictures, and you'll see why the name and the design of the Leica camera makes the difference.

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You'll recognize your franchised dealer by his distinctive Leica sign. See him soon, and find out for yourself why the Leica stands supreme as the first and finest 35mm. camera available.

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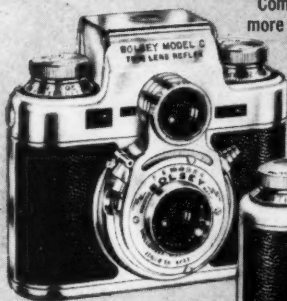
LEICA CAMERAS AND ACCESSORIES • LEITZ MICROSCOPES • BINOCULARS • SCIENTIFIC INSTRUMENTS

FEBRUARY, 1953

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115

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Compare! The world-famed Bolsey contains **more features—more important features—** than any other camera in its class!  
 Fast F3.2 coated lens for better contrast, sharpness, color brilliance • Semi-wide angle 44mm lens widens picture area, depth of focus • Built-in flash synchronization; no dangling wires  
 • Split-image, built-in rangefinder for fast, razor-sharp focusing  
 • Unusually close focusing to two feet  
 • Exclusive no-double-exposure device • 2 to 4 extra pictures per roll.  
 See the precision-engineered Bolsey at your dealer today!

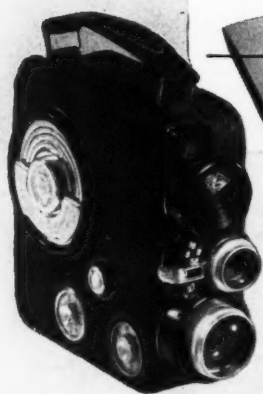
*You take better pictures with a*

# BOLSEY

*best buy among the better 35mm cameras*

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FREE Pocket Catalog • For new Exposure Guide add 15c stamps for handling. Dept. MP2



Get correct exposure of every scene with the marvelous Electric Eye and Brain of the 8-mm.

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◀ **APERTURE CONTROL**

◀ **ELECTRIC EYE**

The Electric Eye, a built-in exposure meter, automatically measures the available light and activates the Electric Brain, a pointer mechanism in the viewfinder. The pointer is your guide to correct exposure. It is visible and operating at all times. If it is not centered, you know the lens aperture is incorrect. A touch of your finger on the aperture control, coupled to the pointer, admits more or less light as needed, and assures you correct exposure.

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## ENLARGING FROM A TO Z

(Continued from page 114)

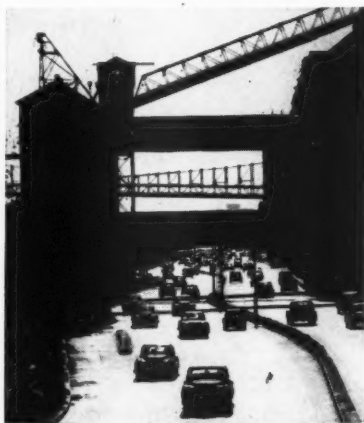
developer if they see it getting dark too suddenly, or leave it in for longer than usual. This is bad practice. Print developing time should be standardized at 1¾ to 2 minutes to allow full development. Pulling the paper out before it is fully developed results in muddy, flat looking prints. Highlights and shadows are both weak. Prolonged overdevelopment also tends to destroy print quality.

To control the overall darkness or lightness of the print, vary the exposure time. Remember, when the print is wet and shiny tonight it looks a bit richer and brighter than it will tomorrow, dry. If in doubt as to how dark a print should be, make several of different exposures; when they are dry keep only the ones you like best, give the rest to relatives.



### PRINT CONTRAST IS FLEXIBLE, TOO.

Most pictures look best when printed to normal contrast. Sometimes a too contrasty or too soft print may turn out to be more satisfactory. Here is a scene along the East River Drive, New York City. Printed to normal contrast, *above*, it is an accurate record of a scene. The exaggerated contrast in the other print is less accurate but the result is more exciting. More on enlarging next month.





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20 for \$3.75 50 for \$8.75 100 for \$16.50  
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400'.....4.50  
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8mm x 25'.....	\$1.25	\$3.75	\$7.50
8mm x 100' Bolex.....	3.75	11.25	22.50
16mm x 100'.....	3.00	9.00	17.95
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3 for \$8.50 12 for \$33.00  
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Processing available—NOT incl.  
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100' Rolls in your choice of emulsions We have 24-50 and 100 Weston for you at this one low price. Film is notched for 36 exposures and guaranteed for your protection.

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8mm 200' Reels at less than cost!  
This is a rare offer and we frankly expect to be swamped with orders. You can't afford NOT to order at this low price. Reels are worth DOUBLE our low price of only.....

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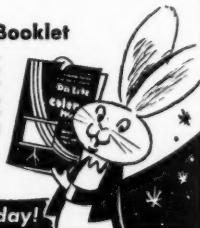
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## CRIME PAYS WAGNER

(Continued from page 59)

who are paid by the hour, get photographed over and over again. The same man with only minor clothing changes may be murderer, robber, and detective in quick succession.

Another trick is to arrange the shooting script so that pictures are taken in time-saving continuity. Because changing clothes adds up to wasted time and extra model fees, the script is broken down into a time schedule. By this method, the girl who is needed throughout the shooting is photographed first. While she is changing clothes, the male model checks in for pictures in which he appears alone. Then the pictures with two models are taken.

At the end of a day's shooting, film goes through the Gary Wagner Photographic Laboratories—a flourishing business in its own right. There are no tricks in this lab—just straightforward processing and printing. Long ago everything was reduced to essentials, and developing is now carried out in standard developers via the time-temperature system. The aim in printing is to turn out clear, crisp, glossy prints, which are highly ferrotyped. Every detail must stand clearly out for good magazine reproduction.

### Please, no ketchup

Gary also finds time to take pictures from which artists paint the lurid covers found on detective magazines. He even extends his field of activity to shooting crime television shows. Murder and mayhem certainly pay off for this busy photographer, who sums it all up by saying, "It's lots of fun, this life of crime. But please, no ketchup on the hamburgers."—THE END.

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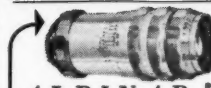
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FEBRUARY, 1953

PLEASE SAY YOU SAW IT IN MODERN

119



the elements which transcend the ordinary." In order to control these elements Brandt does his own darkroom work: he says that he often sees pictures in what is known as low-key and he prints them accordingly (he uses DuPont Defender and Kodak Bromide papers, makes his own developer). His equipment is extremely simple: a Rolleiflex and a Korelle Reflex with which he uses mostly a Tele Xenar lens of 15cm, f/5.5. The 35mm miniature camera is not "visual" enough for him. He has a Weston exposure meter and whenever possible places his camera on a tripod. His favorite film is Ilford H.P.3 with a Weston index of 125, just the right amount of contrast and, for the speed, very fine grain; all his work is in black-and-white. He never places a filter in front of his lens as he considers that panchromatic films have rendered it unnecessary, and he always tries to get the maximum depth of field by stopping down the diaphragm as much as is compatible with shutter speed.

"When he is satisfied with his technique, a photographer should go to great pains to understand more than the purely visual aspects of his subject." These words are typical of Bill Brandt who has reached, beyond technical perfection, a world of innuendos, subtlety and profound poetry.—THE END.

BATTERSEA BRIDGE, LONDON▷



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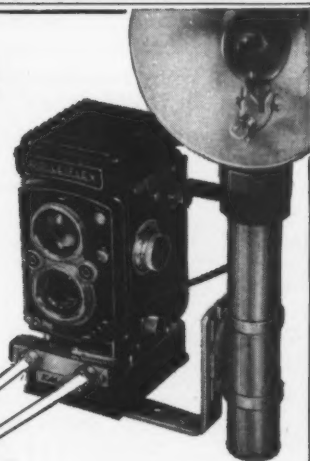
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**DADDY!**



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## THE OLYMPICS

(Continued from page 91)

also allowed on the field, making a total of sixteen still men authorized to shoot simultaneously. Daily attempts by other photographers to crash the gate were, with few exceptions, foiled by the Finnish Organizing Committee.

On the Cinema side, things were just as tight. According to the rules of the International Olympic Committee, the host or Organizing Committee is responsible for making a documentary film of the games. At Helsinki, this job was performed by Olympia Filmi, a setup formed by the two largest film companies in Finland—Suomi Filmi, and Suomen Filiteollisuus. The joint company used forty cameramen in all, twenty-five of whom were Finns. The rest were men brought in from Germany, Sweden, and Norway. Equipment was rented and bought in Germany, Sweden and England for shooting 300,000 feet of film which will be edited for release throughout the world as a full length feature film.

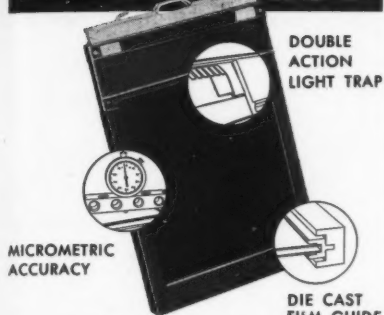
Contrary to popular opinion, it is a city, not a country, which plays host to the Olympic Games. The Organizing Committee at Helsinki hoped to offset some of the tremendous costs of staging the Olympics by selling rights for covering the Games to newsreel and television companies. This turned out to be a false hope. The newsreel companies argued that the Games were a news event and no one could sell the "rights" to cover it. To clinch their argument, the newsreel people united to form the first international newsreel pool in history—one designed to service the entire world outside the Iron Curtain. When the possibility of selling the rights to cover the Games vanished, the Organizing Committee granted the newsreel pool permission to operate. John D. Le Vien, news editor of Pathe News in New York



"I don't care if he is commander of a U-boat. I've got to make prints!"



## LISCO Holders do it BEST



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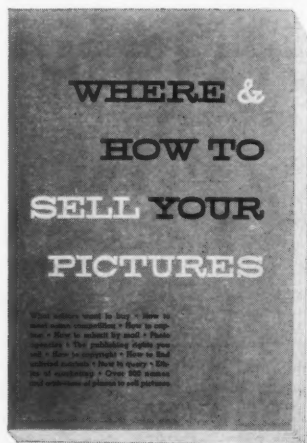
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directed a pool consisting of camera crews from England, France, and Sweden. Two cameras were allowed on the field at a time and some 50,000 feet of film were shot by the six crews. Three prints of each take were rushed to London, Paris, and New York so rapidly that films shot in Helsinki on Saturday were shown in New York theatres on Tuesday.

Severe restrictions, however, were placed on the newsreel pool. The film sent to the States could be used in newsreels only. None could be sold to television producers, and everything that was shot had to be available to Olympia Filmi for use in their feature film.

The Organizing Committee also hit a snag in selling TV coverage. A television pool had been set up in the States to cover the Games but when the Organizing Committee asked a royalty fee, the television people replied that they would neither pay the fee nor run Olympic coverage of any sort. With one exception, they kept their word. This one exception, as an official put it, means that "we (the members of the TV group) might have some dirty linen to wash pretty soon."

The third movie outfit allowed on the premises of the track stadium was a Russian contingent of three cameras, only two of which were supposed to work the field at the same time. The Russians did not stick to their bargain on this one. All three of their people were simultaneously on the field on many occasions.

The Russian cinematographers had a huge "tripod" located in the middle of the field and a blonde woman photographer who roamed the field using an Eyemo. The third Russian also turned out to be an Eyemo man. The Russian film, according to agreement, was to be used only for "education and training" purposes in the Soviet's vast sport and health program. When a Russian athlete was on the victory stand, however, the photographers would move in close, failing to include the other winners even though the Russian athlete's medal was a second or third place award. Thus the actual use the Russian films will be put to is open to interesting speculation.

The Bell & Howell Foton camera (35 mm.) used by Mark Kauffman of Life was the only "different" piece of equipment used at the Games. Capable of shooting twelve frames in four seconds, or of operating semi-automatically as fast as the photographer can push

(Continued on page 124)



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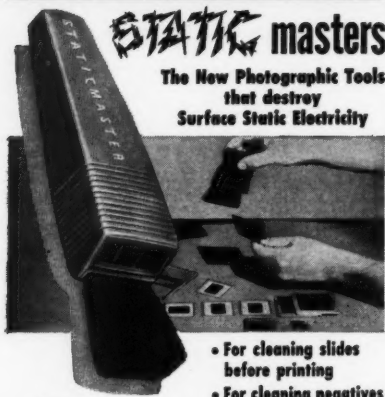
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## THE OLYMPICS

(Continued from page 123)

the button, the Foton's interchangeable  
50mm and 135mm lenses made it ideal  
for covering track and field events.

The language barrier kept the picture-  
making fraternity split up more than is  
usual among photographers. Even so,  
there was no jostling for elbow room ex-  
cept in the case of one man who repre-  
sented Tass. This character (who re-  
fused to give his name) went about un-  
shaven and parked himself wherever he  
chose even though it blocked off a shoot-  
ing position previously picked and oc-  
cupied by another photographer. At first  
this breach of good manners dismayed  
the non-Russian-speaking cameramen.  
Then they worked out a solution. When-  
ever the Comrade parked himself in  
front of another photographer, the thing  
to do was to shout "Tovarich." When  
the offender looked around, the blocked-  
out photographer would wave him aside.  
The Russian would usually oblige.

Although the 35mm camera used by  
the Russian girl looked like a Bell and  
Howell Eyemo, an English-speaking  
Russian stated that all Soviet cameras in  
use were built in Russia. The Russian  
still man (who seldom shaved) carried  
a 35mm camera that was a ringer for a  
Contax in every detail except for the  
word "KIEV" stamped on the front of the  
camera where "CONTAX" usually ap-  
pears. The English-speaking Soviet  
movie cameraman explained that the  
camera was made in Kiev. When I noted  
Russian markings on the f/2 lens, he  
offered the information that the lens was  
made in Moscow. An Ikofox and sev-  
eral Leicas (or Russian replicas of these)  
were also used by Soviet cameramen.

For those who covered the Games, the  
assignment was indeed a rewarding one.  
The world has never seen such an array  
of record-smashing performances as  
those turned in by this year's Olympic  
athletes. There was joy and pathos in  
the grandstands as well as happiness and  
bitter disappointment on the playing  
field. Underlying the entire session was  
the feeling that here was the most con-  
structive meeting of the cream of young  
manhood and womanhood that a world  
torn by bloodshed has experienced in  
years. Happily for the present and for  
posterity, the photographers who cov-  
ered the Games were sensitive enough  
and talented enough to record this his-  
toric meeting on film.—THE END

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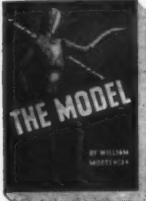
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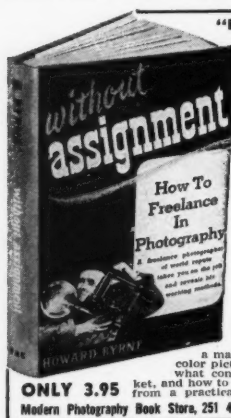
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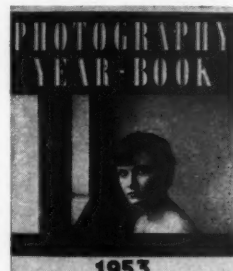
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Largest selections specializing in fine equipment—Contax II, f2 Sonnar, \$147.00. Contax IIA, f1.5 T-coated Sonnar, \$289.00. Contax IIA, f2 T-coated Sonnar, \$258.50. Original Leitz self-timers, \$6.66. Leica IIIa, f2 Summar, \$128.00. Leica IIIC, f3.5 Elmar, \$144.00. Leica IIIC, f2 Summar, \$174.00. Leica IIIc, f1.5 Summar, \$278.00. 35mm Leitz Summaron, spotless, \$77.00. 90mm Elmar, \$69.00. Brand new 90mm chrome Elmar, \$112.20. Brand new Leitz 200mm Telyt, Leica Reflex Housing, complete, \$258.00. Kine Exakta I, f3.5 Tessar, \$99.00. Kine Exakta VX, f2 Biotar, spotless, \$224.00. Kine Exakta VX, f2 Xenon, spotless \$198.00. Kine Exakta VX, f1.9 Primpal, spotless, \$209.00. Kine Exakta VX, f3.5 T-coated Tessar, immaculate, \$179.00. B & H Fotoflex, f2 Cook, \$320.00. Hasselblad, f2.8 Ektar, spotless, \$388.00. 250mm Zeiss telephoto/Hasselblad, \$355.00. Rolleiflexes, new, used—all models—Volume Dealers! New Graflex "22", \$89.50. Ikkoflex III, f2.8 Tessar, \$176.50. 2 1/4 x 3 1/4 Linhof 3 lens outfits, \$575.00—immediate delivery! 4 x 5 Linhof, complete selection. 4 x 5 Linhof Standard Press, 6" Heliar, \$209.00. 4 x 5 Rare Adams Minex, 8 1/2" Ross Express, \$200.00. Largest selection new and used equipment. All fully guaranteed! Write for our quotation! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

Don't buy until you get our price on any brand-new Still or Movie Equipment—also Home Appliances. Send card for lowest price on any item. Highest allowances for used equipment and home movies. Imperial Enterprise Inc., 34 Park Row, New York, N.Y.

WHOLESALE Photographic Supplies. Films, Cameras, Projectors, Enlargers. Write for FREE CATALOG. CAPITOL PHOTO SUPPLIES, 2428 Guadalupe, Austin, Texas.

Bolsey B2, unused, \$54.00. Free catalog, 1001 bargains. DEALER'S MART, Dept. M2, 11 Willard Avenue, Mt. Vernon, N.Y.

100 POWER telephoto lens, 500mm f1., for all cameras with focal plane shutters. \$3.00. Suffolk Science Service, Riverhead, N.Y.

YOU need the best equipment for Professional results. New Alpa 35mm, New Robot Star, Nikon with F/1.4 lens, Automatic Rolleiflex for larger negatives. Highest trade-in allowance. All above are brand new. Kodak Reflex II Case and flash, spotless, \$100.00. Alpa Reflex II, case, flash, Wide angle and Telephoto lenses, cannot be told from new, guaranteed. Panhandle Cameras, Scotts-bluff, Nebr.

Kodak Signet, BRAND NEW, \$68.47. Free catalog, 1001 bargains. DEALER'S MART, Dept. M2A, 11 Willard Ave., Mt. Vernon, N.Y.

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Nicca with 50mm f1.4, 85mm f2 35mm f3.5 Nikkor lenses, cases, like new. Buy the best. \$395. Don Fritz, Buckland, Ohio.

Brand New Contax IIIa Sonnar F1.5, \$395.00. Aero Exkar 7" F2.5, Exakta mount, \$115.00 or closest offers. Box J5, Modern Photography.

### wanted to buy

IMMEDIATE air-mail cash! American Camera Exchange, 210 W. 7th, Los Angeles 14, Calif.

Pacemaker Speed Graphics, URGENTLY NEEDED, cash by airmail, Altman's, 64 E. Monroe, Chicago 3, Ill.

PREMIUM prices for fine equipment! American Camera Exchange, 210 W. 7th, Los Angeles 14, Calif.

IMMEDIATE Airmail Payments for precision cameras, lenses, all types; Specialists in German equipment; Jay Reed, Chromoptics, 1012 Rush near Oak, Chicago 11, Ill.

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Leicas and Leica lenses, URGENTLY NEEDED, cash by airmail. Altman's, 64 E. Monroe, Chicago 3, Ill.

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CASH IMMEDIATELY for: Bantam Special, Contax, Contessa, Hasselblad, Kine-Exakta, Leica, Linhof, Medalist II, Nikon, Retinas, Rolleiflex, (Pacemaker and Crown) Speed Graphics, Super Ikontas, send in, or write for offer, immediate reply. Altman's, 64 E. Monroe, Chicago 3, Ill.

REPUTATION for highest cash! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

LENSES, AERIAL CAMERAS, MOTION PICTURE CAMERAS, CASH AIRMAILED IMMEDIATELY FOR THESE AND AERIAL LENSES, INCLUDING 7" AEROEKTARS, 20" and 40" BAUSCH AND LOMB, ETC. SHIP INSURED OR WRITE. Gordon Enterprises, 5362 N. Cahuenga, North Hollywood, Calif.

FAIR dealings only! American Camera Exchange, 210 W. 7th, Los Angeles 14, Calif.

Goertz Stereo Tenax 45 x 107. D. W. Work-Dumas, Texas.

DON'T sell until you have our offer! American Camera Exchange, 210 W. 7th Los Angeles 14, Calif.

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Request registration forms now, stating how many cameras and lenses you own. NATIONAL CAMERA REGISTRY, 67 E. Oak, Chicago 11.

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## camera repairs

**SPECIALISTS** in Foreign and Domestic camera repairs. Lens polishing, re-cementing, re-focusing, Bellows installed. Rangefinders repaired, sync. Repairs guaranteed up to one year. Chicago Camera Specialists, 17 N. State St., Chicago 2, Illinois.

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**COMPUR, Wollensak, Graflex, Supermatic, Ilex, Leica, Prontor, Argus and Robot Shutter Repair Service** a Specialty (Prompt 24 Hour Service). CENTRAL STATES CAMERA REPAIRS, 3116 E. Douglas, Wichita 6, Kansas.

**CANON CAMERAS**—all models serviced by skilled technicians. Work guaranteed by only authorized Canon repair service in U. S. Send camera for free estimate. International Camera Corp., 847 W. Adams, Chicago 7, Ill.

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Retouching, Dyeing, Etching. Q. W. Piper, 2103 Lawrence Ave., Chicago 25, Ill.

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**EKTACHROME AND ANSCO** color film processing. 24 hour service. 120 & 620, \$1.00; 35mm. 20 exposure mounted, \$1.25. Cut film 6 sheets, \$2.00. Please include return postage. AXEL BAHNSSEN COLOR LABORATORY, 17 Glen Street, Yellow Springs, Ohio.

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**QUALITY FINISHING** for amateur, free lance and art photographers. Write J. M. Polizzi, 366 Elton Street, Brooklyn 8, N.Y.

## let's trade

We have no trades this month, but should by the next issue or two. Do you have any piece of equipment you would like to trade? Chances are you can get an excellent exchange with another reader. Send us your copy, together with check or money order paying 40 cents for each and every word. If it is received by the end of the month, it will appear in the issue of the second following month.

## movies, movie film

**KODACHROME MOVIES**—projection sample \$1.00—SOF rentals, lists 10c; colorslides—views 10—\$1.00, old glamour 3—\$1.00, lists, sample 35c. Galloway Films, Box 6953E, Washington 20, D.C.

**CARLSBAD CAVERNS, The Antarctic, Pitcairn Island, others. 8mm-16mm Home Movie Travels.** Carlsbad Caverns sample color film \$1.50, specify 8mm, 16mm. Catalogue 5c. "TEX" HELM, Dept. MMCA, Carlsbad, N.M.

**FREE CIRCULARS**—listing our bulk movie film, chemicals, developing sets, and instructions on developing movies. Fromaders, Box 637G, Davenport, Iowa.

**EXCHANGE** 8mm 50c reel. Mason, 4801 Riviera, Coral Gables, Florida.

**HUNDREDS of Subjects!** Travels, Comedies, Adventure, Musicals, Etc. Best Movie Headquarters of ALL! Catalogs 15c. Turke Films, Hinsdale 2, Ill.

**BIGGEST BARGAINS AT BLACKHAWK!** Headquarters for used films—16mm sound prints often available at \$3.98 a reel; 16mm silent, \$2.98; 8mm, \$1.98. Tremendous stock of used features, comedies, cartoons, sports, travels, musicals. 100' 16mm, used Panoram musicals, six for \$4.99. Big savings on new 16mm-8mm subjects. Lowest prices on reels, cans, editors, splicers, supplies. Good used 16mm sound projectors—Ampros, Bell & Howells, Victors—often available at \$129.95. Whatever it is, Blackhawk almost always has the biggest selection at the lowest price. Get Blackhawk's big free monthly catalog. Blackhawk Films Inc., 1619 Eastin Bldg., Davenport, Iowa.

**1953 ROSE Parade Movies, Kodachrome.** Colorful floats! Beautiful girls! 16mm 200' \$34.95. 8mm 100' \$17.50. C.O.D.'s accepted. California add tax. Avalon Daggett, 441 North Orange Drive, Los Angeles 36, California.

**MOVIE CLASSICS, 8MM—16MM.** Send Stamp. 6721 Walnut, Merchantville, N.J.

**DO YOU OWN A MOVIE CAMERA?** If so, you positively cannot afford to be without Solar's free list of camera film and lab services. Tells you how to save \$\$\$\$\$\$ by loading your own 8mm or 16mm camera spools or magazines with color and black and white film. Custom Titles (made to your order) B & W and Full Color, lowest price in the country, 3 for \$1.49... write now! SOLAR, 4246 South Kedzie, Chicago 32, Illinois.

## HAVE YOU SOMETHING YOU'D LIKE TO SELL, BUY OR EXCHANGE DIRECTLY WITH ANOTHER READER?

You'll be surprised at how fast one of our readers will do business with you! Old cameras, lenses, projectors, or any piece of equipment will find a ready buyer or seller. Ads received by the end of month will appear in the issue out the second following month. Remittance, at 40c for each and every word, must accompany ad. Send to Miss Goodstein, Modern Photography, 251 Fourth Ave., New York 10, N.Y.

**GUARANTEED FRESH** 8mm roll, magazine; 16mm roll, magazine movie films. Color, B&W. Free catalog. ESO-S, 47th Holly, Kansas City 2, Missouri.

**MALE ACTION** and posing shots of Mr. America and other perfectly developed men. All close-ups. 60 ft. 8mm—\$3.50. 120 ft. 16mm—\$6.00. Dr. Frank Thompson, 919 4th, Manhattan, Kansas.

**WE HAVE IT!** Send 10c for special listings, and sample film strips. Reyelle, Box 12, Dept. M, Hammels, N.Y.

**SAVE 50c** on Double 8mm or 16mm roll movie film, with 24-hour processing service. Free Circulars. Fromaders, Box 637-G, Davenport, Iowa.

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Mount your photos into pins, earrings, tieclasp, etc. Amazing possibilities. Send 10c for illustrated brochure and complete information. Milady-Fair Co., GPO Box 1328, NYC 1.

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Miami, Havana, Bahamas. Kodachromes \$2.50 per dozen. Free catalog. JACKSON'S CAMERA STORE, 60 West Flagler Street, Miami, Florida.

**60,000 SLIDES IN STOCK** insures quick delivery. Cover United States, Europe, England, Holy Land, Japan, China, Philippines, Cuba, West Indies, Mexico, etc. If you visited Washington or Williamsburg you saw RoLoc slides on display. Product Captain M. W. Arps, USN, retired. Catalog, 3c. RoLoc, Box 1715, Washington 13, D.C.

**FREE LISTS**—exceptional world-wide collection beautiful color slides. Indicate what countries. Let us print color enlargements of your originals. EULO SERVICE, Box 178, Denver 1, Colo.

**BEAUTIFUL COLOR SLIDES** 10c each. Send dime for sample and latest issue "Slide News". SLIDE SUPPLY, Box 1031, Canton, Ohio.

**EXCLUSIVE interiors**—historic buildings, museums, caves. Free list. Keller Color, Clifton, N.J.

**Unusual Pin-Ups.** Most sensational collection in the world! Twelve NEW sets. Eight glossy 4 x 5 Photos to set \$2.00. Five color slides to set \$2.00. 8mm 50 feet movies \$3.00. BERNARD, BOX-C, Beverly Hills, California.

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**COLONIAL PHILADELPHIA, VALLEY FORGE.** Etc. Sample LIBERTY BELL and lists 35c. Colonial, 343, Swarthmore, Pa.

**Genuine Oil Printing**—made from any picture or slide. Artercraft, East Peoria, Illinois.

**BEAUTIFUL MAINE COAST** Scenes. New Hampshire, Hudson Valley, Montreal, Halifax. Lists and 3 samples, \$1.00. Maine Photos, Box 1622 D, Portland, Maine.

**Alaska—Hollywood—Yellowstone.** Choice Ten \$1.00. Catalog Movies—Colorslides 10c. EDDINGS, 32M Roberts, Corning, N.Y.

**KODACHROME Slides.** Sample 30c. Kirwin Slidefilm Laboratory, CRYSTAL LAKE 1, Illinois.

**SLIDES OF THE EAST.** Cape Cod, White Mountains, Lexington, Plymouth, Niagara, Ausable Chasm, Santa's Workshop, Quebec, Montreal, Gaspé, Fall Foliage, Covered Bridges, Historic Houses, many others. Send for catalog beautiful kodachromes by Henry Cobb Shaw, 8-2 Bosworth St., Boston 8, Mass.

Kodachromes on approval of all National Parks of the West and Southwest, also Mexico, Banff, Jasper. Free Catalogue. Douglas Whiteside, Yosemite, California.

**BEAUTIFUL KODACHROMES** California Coast, Missions, Festivals, Flowers, Sequoia, Ghost Towns, Yosemite, Death Valley, Hoover Dam, Las Vegas, Mexico, San Francisco, San Diego, Glass Church, Spain, Alaska, Finland. Three Slides \$1.00. REDFIELD COLOR SLIDES, 676 Buchon Street, San Luis Obispo, California.

**HUMOROUS** old time color slides for home projection. Illustrated Catalog Free. Universal, Box 629M, Beverly Hills, Calif.

**WORLDWIDE**—Stereo or 2 x 2. Four samples and literature \$1.00. Dave Harris, 2401 Pittsburg, El Paso, Texas.

Beautiful 1953 rose parade slides set of 24 \$5.95. P.P. Colorslide, Box 1193, Studio City, Calif.

**STEREO "REALIST SIZE"** Color Slides Carlsbad Caverns. Sample 75c. Catalogue 5c. "TEX" HELM, Dept. MSR, Carlsbad, N.M.

**COLORSLIDES.** Travel, nature, etc. Free list. Sample 30c. Kelly M. Choda, Box 5, Los Alamos, New Mexico.

**CARLSBAD CAVERNS**—More New Interior Color Slides added. Sample 50c... New Illustrated Catalogue with text 15c. "TEX" HELM, Dept. MPICS, Carlsbad, New Mexico.

**FAMOUS RENFRO VALLEY** with its restorations of villages in the Kentucky Hills, will delight your guests. This set of eight 35mm natural color slides is priced at only \$1.95. Request free list of Meston's slides from your dealer, or write Meston's Travels, 2818 North Piedras, El Paso, Texas.

Beautiful color slides of Sun Carnival. Floats, Bands and Drum Majorettes from many states. 4 different sets available. 8 to a set—\$2.00. All 4 sets \$7.00. APEC COLOR CO., 614 East Yandell, El Paso, Texas.

**Comic Color Slides** for your approval—Western Photo Slides, Box 1112, Santa Monica, Calif.

Stop searching! Color slides as you like them, 4 for \$1.00, 10 for \$2.00. Exclusive offerings free with orders only. Danny Davis, Box 1202, Room 165, Chicago 90, Illinois.

## photos, b & w slides

2x2 SLIDES from any size negative. Mounted. 15c each. Miller Slide Service, Holdrege, Nebraska.

**DRUM MAJORETTES.** 32 Glossy Photos \$1.00. Frederick Forman, 868 Lorimer, Brooklyn 22, N.Y.

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**BEAUTIFUL** Southern models. 6 artistic photos \$1.00. 15 for \$2.00. 40 different \$5.00. Completely guaranteed. Oakley & Wooten Studio, Gallatin, Tenn.

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Pin up boys. Dollar for seven prints. . . . Raymond, 7806 Thornton, Cleveland 29, Ohio.

**OUTSTANDING MALE PHOTOS.** Powerful . . . Superbly Posing! Eight 4 x 5" Photos \$2.00. FREE Gift with each \$2.00 order. T. C. Dilbeck, Dept. X-3, Box 19007, La Tijera Station, Los Angeles 43, California.

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**PHOTO BARGAINS!** Sample Set and list, \$1.00. Phototrix, Box 516, Millwood, Washington.

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Stereo for any camera, complete, nothing more to buy. Send \$1.00 to TRU-DIMENSION, Box 1112, Santa Monica, Calif.

**STEREOLUSIONS—Imaginative Stereo Realist color slides.** Tricks, multiple exposures, strobe effects, close-ups, etc. Factual, creative, whimsical. Illustrated brochure free. Fabulous "Bodiless Cowboy" example slide one dollar. Dimensional Enterprises, 4063 Radford Avenue, Studio City, Calif.

"CASH" paid for your Stereo Slides. Write Real View Inc., Box 266, Glencoe, Illinois.

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BUY Wholesale—25,000 items. Catalogue 25c. Matthew, 1474-C6, Broadway, New York City.

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**PHOTOGRAPHY for pleasure or profit.** Learn at home. Practical basic training. Long established school. FREE booklet. American School of Photography, Dept. 1112, 835 Diversey Parkway, Chicago 14, Ill.

**OIL COLORING PHOTOGRAPHS** can be a fascinating hobby or a profitable sideline for those with artistic talent. Learn at home. Easy simplified method. Send for free booklet. National Photo Coloring School, 835 Diversey Parkway, Dept. 212C, Chicago 14, Ill.

## miscellaneous

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**YOUR QUESTIONS ANSWERED—California, Hollywood, Pacific Coast.** Business, Banking, Research, Social; Any subject! Quick action, complete details guaranteed. Write: Dougherty's Research Service, Box 88-E, Van Nuys, California.

Hollywood's Best. Posing by master—18 terrific shots. \$1.00. 41 for \$2.00. All Different. Perry Pelton, Box 5967, Dept. 18, Chicago 7, Illinois.

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**INDEX October, 1950 through December, 1951** issues MODERN PHOTOGRAPHY. All articles indexed, three ways, now available. Send 25 cents. MODERN PHOTOGRAPHY, Book Department, 251 Fourth Ave., New York 10, N. Y.

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**ALBUMS! Wedding, Baby, Personalized (photographers, customer's) names in gold.** 8 x 10 \$3.95 postpaid! Free sales aids. Wholesale Catalog! Crestwood, Independence, Missouri.

**SELL DRESSES FROM NEW YORK.** Fifth Avenue New York firm desires women to sell dresses, suits, lingerie. Seen "Vogue", "Mademoiselle". Good commissions. Modern Manner, 260MX Fifth Avenue, New York.

"Traveling Companion" Is there someone dear to you, as a grandmother, mother or aunt, for whom you would like to do something especially nice and you are in no position to leave the city? How about a trip somewhere's? As a travel director for a number of years I am well equipped to be companion and make necessary arrangements. Clare Fein, 99 St. Marks Place, New York 3, N. Y.

Twelve 5 x 7 photos women wrestling professionally, two dollars. Fifty different, five dollars. Twelve photos girls boxing professionally two dollars. Bernard Kobel, Frankfort 2, Indiana.

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Join national guild hypnotists, details, hypnoses, etc. 10c. Guild 48K Harlem, Dorchester 21, Mass.

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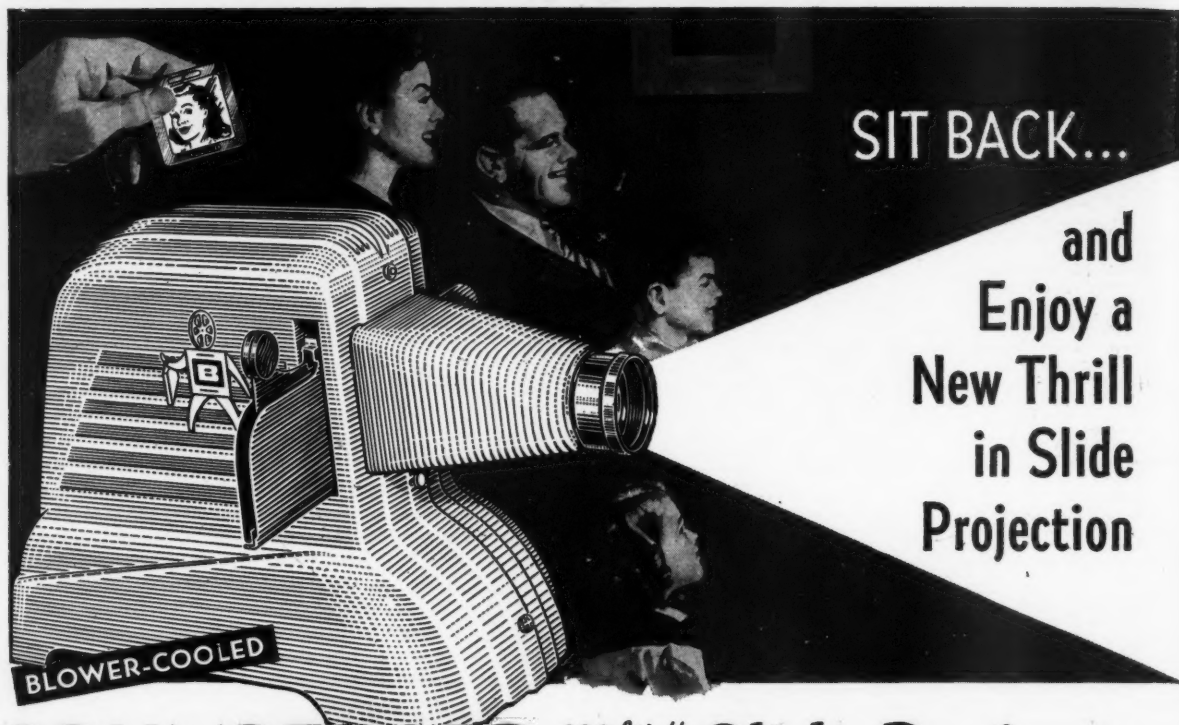
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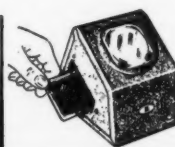


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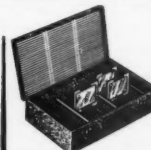
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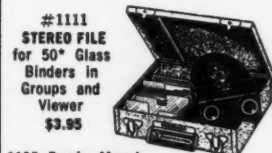


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